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The announcement that Anna Dickinson would appear in her *Crown of Thorns* at the Fifth Avenue Monday enticed only one hundred persons into that place, and even these were doomed to disappointment, for at the last moment the programme was changed the dreadful Dickinsonian Hamlet again being inflicted. The *Crown of Thorns* was announced again for last night—too late for notice in this issue—but we think the erratic Anna will change her mind again, and that the postponement will be perpetual, so far as her present engagement goes. Next week, the Shakespearean agony being over, James O'Neil will be seen as Bob Brierly. The question is, can New York support two Tickets-of-Leave Men simultaneously—Florence's and O'Neil's?

The last week of the comic opera season at Booth's began with a revival of Billee Taylor, by the Boston Comic Opera company. A large audience was in attendance which showed plainly that the attractiveness of Stevens and Folomon's pleasing trifle has not suffered since it was last presented at the Standard. In many respects the performance was superior to the original production, while in others it was quite the reverse. An account of the acting and singing will be found reflected elsewhere in our Musical Mirror. Next Monday Mr. and Mrs. W. J. Florence reappear in the *Ticket-of-Leave-Man*, giving their familiar and always welcome Bob Brierly and Emily St. Evremont. Mr. Florence tried the experiment of reviving Tom Taylor's famous drama during his recent engagement at Booth's for one or two nights with gratifying success, and this is the reason why the old favorite supplants *The Mighty Dollar* during the comedian's season here. Perhaps because the statement has become generally known that the splendid edifice is to be turned into stores next May the public is thronging to Mr. Stetson's house, but we are of those who incline to the belief that the public wastes very little sentiment over such matters, and that it is the quality of the attractions the manager is giving that draws so many dollars into the treasury. It is by no means certain that Booth's is fated to become a place of retail trade. A meeting of the owners will be held Saturday when the future of the property will be finally discussed. Should they decide, as we think they probably will, to rent the building for no other purpose than Mr. Booth intended when it was erected, Mr. Stetson will renew his lease.

M. B. Curtis is finishing the second stage of his pilgrimage through the Metropolis at Niblo's. On Monday next he will take the Commercial Drummer to the East side, and give the inhabitants of the district surrounding the Windsor an opportunity of seeing how the shrewd Sam'l disposes of his wares at a hell-off-a-dollar, and works his way up from a raw emigrant from Posen to the proprietorship of a jewelry store. This will be the last chance to see Mr. Curtis this season, as he leaves at the conclusion of his Windsor engagement for San Francisco, where he is well remembered as the comedian of the California Theatre. Manager Gilmore will signalize Holy Week by a grand reproduction of the Black Crook, which celebrated spectacle, if properly mounted, is likely to repeat something of its old success. It is nearly a year since a ballet piece has been seen in this city, and the old standby of Niblo's Garden will be a sort of novelty when pitted against the melodramatic spectacles which are now in fashion. Among the several disclosures made public on the heels of Haverly's departure is the statement that Gilmore is the sole manager of this theatre, merely paying the mammoth operator for the use of his name and the preference in playing his multitudinous combinations when *en ville*. If Juliet had lived in these matter-of-fact times she would not have propounded such a senseless query as "What's in a name?" There's millions in it—for a Haverly.

The Circus, Holy Week, and preparations for the coming May Music Festival have already had a dampening effect on one or two managers, who, lacking pluck to hold the fort as we advised editorially last week, have been daunted by the falling off of receipts which we predicted, and which was nothing more than should have been expected under the circumstances. But this means to these gentlemen that a change of bill must immediately be made. Therefore, Manager Palmer, although *Lights o' London* finished last week to a full house, has resolved to take the popular drama off in a fortnight, and transporting it to Brooklyn, substi-

tute a dramatization by Casauran of Miss Braddon's *Far from the Madding Crowd* at his own theatre. The principal members of the Union Square company are concerned in the cast of the *Lights o' London*. Where, then, are the actors to come from for the new piece? That is the question. Besides, there will be but two weeks for it to run, and for that brief period it will scarcely prove profitable to adorn the play with the sumptuous mounting which distinguishes Mr. Palmer's theatre. Before it is too late the hasty determination should be reconsidered. Business will surely pick up after Easter, and the prestige of an entire season's run of one piece is assuredly worth more to the manager than the poor satisfaction of filling out the last nights of the regular season with a hastily prepared, insufficiently rehearsed adaptation of a novel which has had its day.

At the Fourteenth Street Theatre Haverly's Consolidated New and Original Mastodons are crowding the place to the doors. Such a numerous troupe of minstrels were never gathered together before. Their entertainment is thoroughly excellent, and varied enough to suit all tastes. Manager Mack finds the young talent the best, and he is gradually dropping out of the ranks the old-style performers, who are good enough in their way, but who do not please the public so well as the new faces. The antique acts are being discarded also, and novel elements introduced instead of the stupid farces and interludes which once were satisfactory in lieu of something better. The Mastodons remain no longer than this week, because Bartley Campbell's last drama, the *White Slave*, will be ready for production Monday next. It is described as a powerful composition, and everything is being done to insure it a great success. Entirely new scenery, a cast of exceptional strength—these are new features which may be relied on in advance to make the occasion interesting. It seems a long time since Mr. Campbell brought out a play in New York. So for this reason, too, the *White Slave* will be an event of more than ordinary importance.

Although the distinguished author of the advertisements that are sent out from the cosy Park Theatre solemnly affirms that the house is filled every night, *The Mirror* cannot agree with the pleasant intelligence, for Divorcon has suffered a diminution of patronage with the rest of the popular plays now running. However, Mr. Abbey shows more pluck than some of his brother managers, and will catch the flood-tide of the theatre-goers which invariably sets in after Easter without changing his bill. The sparkling comedy furnishes a delicious evening's amusement; Mrs. Lingard's charming acting as Cyprienne, Mr. Robinson's grave performance of Prunelles, and Mr. Freeman's Joseph, the discreet head-waiter, meeting with extreme favor. Divorcon will run three weeks, at least, if not longer.

Denman Thompson is delighting the habitues of the Windsor this week with his *Joshua Whitcomb*. Although the piece has been presented nearly two hundred times in this city, the desire to enjoy it never flags. We remember, when Manager Hill took the Fourteenth Street Theatre (then the Lyceum) some seasons ago, and announced his intention of popularizing Uncle Josh, how the croakers and grumblers of the press pooch-pooed the idea and endeavored to write it down in the papers. But Mr. Hill is a man who has more confidence in his own skillful judgment than the flippant opinions of outsiders, and the unprecedented prosperity of the venture, followed by several years of equally brilliant results, shows who knew best. The houses are large this week, because the patrons of the Windsor will not be kept from enjoying a favorite play and actor by any scruples of a religious character, and in the story of the good, old New England farmer, they are taught a wholesome lesson quite as efficacious as any doctrinal sermon prescribed as Lenten diet by the churches. Next week, M. B. Curtis in Sam'l of Posen.

At Wallack's the showy melodrama, *Youth*, continues to explode its powder and marshal its red-coated troupes nightly before appreciative spectators. Miss Coghlan we are sorry to note is still on the sick list, and the piece may not yet again be seen in all the glory of its first night cast. *Youth* will finish out the season. There is a possibility of its being revived in the early Fall previous to the production of *Taken from Life*. Steele Mackaye has not resumed work on the play which was to have opened the theatre, because the rage for sensational spectacles is so intense that Mr. Wallack is afraid to break its reign by experimenting with something of a quieter order. This Summer some of the younger members of the company will go to San Francisco. Tearnle returns to England, and the rest bestow themselves at various resorts for rest and recreation.

The experiment at the Standard of alternating *Patience* and *Claude Duval* found a fatal issue on Saturday night last when the

former was withdrawn to give place to *Claude Duval* for every evening this week. It is rumored that *Claude* will be thus run for two weeks only, and then a return to *Patience* will follow. Manager Henderson's happy countenance is equally accounted for by two important facts: the proportions of his bank balance and the expected return of his wife and daughter from Europe.—At the Madison Square Emeralds is rolling up the figures, and having already distanced *The Professor*, is pushing dear little Hazel Kirke's record hard. There is nothing new to chronicle, except Agnes Booth's withdrawal from the cast last week on account of illness, her part being acceptably played by May Gallagher. John E. Owens seemed scarcely himself at the Saturday matinee—possibly he was ill. We trust the veteran comedian will not renege new unpleasant remembrances by a return to the erratic course which subjected him to harsh criticism last year.—The San Francisco Minstrels warn persons apopleptically inclined against visiting their show. An enterprising Sam'l of Posen stands in front of Birch and Backus' theatre nightly selling anti-bursting button-fastenings, for which he finds a large and profitable sale. The burlesque *Patients* continues the principal attraction, although the first part and olio is by no means an inferior portion of the programme.—*Squatter Sovereignty* at the Comique goes smoothly on. But we hear of some unfortunate losses Harrigan and Hart will sustain at the end of the present season. Mrs. Yeamans announces her intention of leaving. This will cause a serious break in the now perfect organization. Mrs. Yeamans can easily find another manager, but the managers of the Comique can rake the profession with a fine tooth comb without finding another Mrs. Yeamans. Annie Mack and her husband, two capable members of the company, also intend to seek other berths next Fall. The reason, we believe, which is assigned in each case for such action, is the refusal of the management to make a small increase of salary. Harrigan and Hart are wealthy men; they have got their fortune as much through the popularity of their company as by their individual talents. Surely, Mrs. Yeamans and Annie Mack are worth double their present salaries to these gentlemen, and if we were in their places we would not let either of the dissatisfied ones go. Gain is all very nice, but the actor should have some reasonable share in it.

Tony Pastor's burlesque Billie Taylor has made as decided a hit as the recent *Patience*. Lillian Russell has been out of the bill one or two nights, but she is well once more, in capital voice, and sings Phoebe most charmingly; Flora Irwin pleases as William, and Jacques Kruger rollicks through *Barnacle* in his own inimitable manner. Besides this, there is a laughable farce. Tony Pastor appears at every performance, and May Irwin creates a great deal of merriment as Sallie Smithers. To-day (Thursday) Harry Sanderson, business manager and treasurer, takes a benefit, and we hope it will be a rouser. Mr. Sanderson is made to feel his personal popularity by a score of talented volunteers who have come forward to assist in a long and varied bill. The Germania Theatre company in a comic opera, Gerald Eyre, John Wild, Billy Grey, Signor Libe rat, the San Francisco Minstrels are only a few among the host of attractions. The recipient of this benefit has contributed largely to Mr. Pastor's success as a manager. The affair is a graceful and a deserved compliment from all sides.

This is the last week of Blanche Roosevelt in *The Pirates at the Bijou*. Hermann begins a season of prestidigitation Monday. A collection of entirely new "magical wonders" will be shown, together with other novelties. Hermann is endorsed by the public as the greatest living magician. After Hermann, Selina Doloro (!) will appear about May 8. This seems astonishing, but it is not the less true, by some good genius the sprightly bouffer having made her peace with the Bijouites. It is whispered she will discard comic opera entirely, and become an aspirant for distinction as a comedienne.

Hague's British Minstrels delighted the Jersey City people who attended their Academy the early part of this week; and Rice's Evangeline company, with all its thread-bare features, finishes out the week. It is gossiped that W. H. Brown will be taken in by Messrs. Thall and Williams as a partner after the expiration of this season; but this scarcely seems credible, because Mr. Brown's duties as general representative of Colonel Haverly occupy a good deal of his time.

The Musical Mirror.

Billee Taylor at Booth's Theatre is successful. The stage setting is excellent, save and except that wretched sloop-of-war that wends her weary way across Portsmouth harbor with her canvass hanging in the brails and her fore and aft sails perfectly flat up and down—no wonder that she sticks ever and anon in her course as if she struck a sudden mud bank—Oh! ye stage mariners!!! The chorus is beyond praise, strong, sonorous and evenly balanced. The charity girls' drill is capital, except in the chorus to Phoebe's *Barcarolle*, when the

girls pull one way and Phoebe the other, suggestive of that nautical manoeuvre called technically, "catching crabs." Hattie Moore, the debutante, who played Phoebe, is pretty, graceful, has a clear, good voice, and sings well and acts well. What more can be desired? The audience marked its sense of her merit by re-demanding everything she sang. Miss Moore is a welcome addition to our staff of vocalists. Vernona Jarbeau is "a wild, weird thing," and exercises an extraordinary, fascination over her hearers, not by reason of her singing, which is faulty, not to say shaky, but on account of a certain freedom of action and appositeness of gesture very rare among vocalists. Miss Jarbeau belongs to the "Elfin" school of acting, of which Lotta and Maggie Mitchell are eminent examples. Rosa Cooke was an excellent Eliza, both in looks, singing and acting. Mr. Hamilton is the best *Barnacle* we have seen, because he can both sing and play the part. Mr. McCollim is more than good as the Captain, and Mr. Broccolini makes a very villainous but effective Crab. The individual who enacted Billee Taylor on Monday night either was not Mr. Laurent at all, or he was Mr. Laurent under a cloud, for a more ineffective Billee cannot well be imagined.

Colonel Mapleson's Grand Sacred Concert at the Academy of Music on Sunday evening was little else than a series of disappointments. Either the doughty Colonel cannot discipline his troops, in which case he is not fit to be a commanding officer, or else he is "in the swim" with the defaulting artists, in which case he is not fit to be a public servant. The second concert of Her Majesty's Opera was a fraud, pure and simple. L'Africaine, as given by the aforesaid Royal and Imperial Opera company, is successful owing mainly to the grand singing and acting of Signori Campanini and Galassi, who may be said to have carried the opera, heavy as it is on their shoulders. Minnie Hauk is as much out of place as Selika as she was as Elsa, and that is saying much. Carmen is her high-water mark, and she only floats at that height. Mlle. Dotti is very nice as Inez, and the spectacle is wonderfully good, for Her Majesty's Opera, which is not remarkable for splendor of accessories or gorgeousness of surroundings. The celebrated *Unison* was admirably played by the band; in fact, the orchestral work all through was the best thing in the opera.

The concert of the Chorus Society served mainly to show how infinitely superior Gluck, as a vocal writer is to the giant Beethoven, whose *Grand Mass* is, although magnificent musically, so defective vocally, as to be almost impossible; while Gluck's *Alceste* flowed as easily from the voices as a Summer brook from the upland. The German writers since Mozart have neglected to learn the capability of the human voice. They treat it as a wind instrument, and, even as such, they do not study its peculiarities. What would be thought of a composer who should write for a French horn as he would for a fiddle, and yet that is precisely what these learned music-makers do. Berlioz's "Scenes from *Benvenuto Cellini*" was anything but "benvenuto"; in fact, its absence would have brightened the programme immensely. Of the singers, Miss Cary's "Voi che Sapete" was the only thing above the baldest mediocrity, but that was exquisite.

The concert given at the Masonic Temple on Tuesday evening for the benefit of the Manhattan Temperance Association, was very successful, artistically. Mr. Pattison, whom we then heard for the first time, is a pianist of the real Thalberg school; in fact, his playing so much resembles that of the great artist who originated the modern style of piano playing, that memory called back the days gone by when to hear a piano solo was to hear music, and not the clattering of "Tin pots, tin pans, Tongs, shovels and cans."

Mr. Pattison's touch is clear and brilliant as a shower of pearls; his scale playing is absolutely perfect in its even, deft precision, and his power of "singing" on the piano nearly, if not quite, equals that of the great Thalberg. As a composer, Mr. Pattison is melodious and graceful. Mrs. Polk sang divinely; her pure, well-trained soprano was heard to admirable advantage in Pattison's "Waltz Song," and especially in Sallie Magraw's charming Scotch ballad, "When the heather was in bloom," which was so melodious in itself, and so charmingly sung by Mrs. Polk, that it received one of the most enthusiastic encores of the evening. Mr. Pittman's readings from Tennyson, Mr. Week's Java songs, and Mr. Harrison's organ playing, were all well received, although the organ solo of the latter nearly knocked the wind out of him.

Now that the Actors' Fund is established, we intend to carry through the Dramatic Copyright, whether our playwrights keep asleep or wake up and work for it.

Business is bad at the Circus. Barnum's new idea of ignoring the popular press has not worked well.

What theatre will Mayor Grace attend next Monday afternoon?

No Laggard He.

An imposter, confidence man and swindler named Ross Raymond is traveling about the country at the present moment, victimizing confiding persons who are prepossessed by his respectable appearance and only tongue. As Raymond has a wide acquaintance among professional people it is incumbent upon us to give him a little notoriety in order to forewarn persons to whom he may apply for loans, bail, cheque and draft endorsements, or any of the numerous other accommodations that swindlers of his stamp profit by. Forgery, altering cheques, obtaining money under false pretences, theft, conspiracy to defraud, are only a few of the crimes for which the police desire his presence in various cities from New Orleans to Boston.

He was discharged from the *Herald* staff last Fall for making drafts for money on the New York office while in Philadelphia. Then he went South and on the strength of a pretended connection with the same newspaper succeeded in collecting money by means of ingenious schemes, from various parties. In Atlanta, Ga., he victimized a Methodist minister, who was deceived by Raymond's representations, and cheated a bank out of a considerable sum by getting it to cash some of his worthless paper. Coming North he lived for a short time on the proceeds of his swindling trip in retirement. Five weeks ago he came to THE MIRROR office—where nothing was known of his nefarious pursuits—and asked for work. He told a pitiful tale of the wrongs he had passively suffered at the hands of Mr. Connery, editor of the *Herald*; of the malicious persecution by Julius Chambers, the Philadelphia financial agent of Bennett's paper; of his wife's delicate condition, and his own inability to properly provide for her, and in short so worked upon our sympathies that he was employed to do "space" reporting. One day the "space" reporter appeared before a manager of this city with an appendage in the person of a pock-marked sheriff's deputy, who had placed Raymond under arrest. The latter represented his case as follows: He was indebted to Julius Chambers in the sum of \$100; Chambers had sworn he believed Raymond was about leaving the State; two men were required, simply as a matter of form, to give bonds for his appearance when suit was begun; if these were not procured he would be locked up in Ludlow street jail, and his wife—about to experience maternity—would not survive the shock of such news. With an ashen face he implored his listener to keep him out of jail. The deputy, a lying rascal, corroborated the man's story, and contrived to secure the fellow bail. Two weeks ago Wednesday the manager received a message from Colonel Spencer, the lawyer for Julius Chambers, stating that judgment had been taken against Raymond March 10, and unless his bondsmen surrendered him within twenty-four hours they would be in default. The rascal got wind of his danger and fled to Boston, where he instantly began operations again, succeeding in victimizing a prominent citizen to the tune of \$100. The manager found on inquiry that acting upon the misrepresentation of Raymond, the deputy, and the bond clerk, he had signed, not only an appearance bond, but an agreement to render himself amenable to any mandate which might be issued to enforce a final judgment against the defendant in the action. In other words, without taking the precaution of reading the paper he signed, the gentleman had assumed one-half the liability of Raymond's indebtedness to Chambers.

Raymond is a fugitive from justice, and can be arrested wherever he may be for having jumped his bail. We understand he represented himself in Boston as being connected with THE MIRROR as well as the *Herald*. We warn the profession against him, and will pay a liberal reward to any person sending us information that will lead to his legal arrest.

In appearance he is not above the average height; inclined to corpulency; has a round smooth face of a yellow hue; wears brown clothes and silk hat; speaks with a peculiar hesitancy; claims to hail from Scotland, Baltimore and Philadelphia; was once dramatic critic of the *Herald* and wrote a novellette called *No Laggards We*, which appeared last Summer and enjoyed a very considerable sale.

Last Friday the *Herald* presented its compliments to the rogue in the following language:

"An ingenious swindler named Ross Raymond, but who, at last accounts, called himself R. E. Raymond, is abroad in the land living by his wits and victimizing many persons of that good natured number who are always ready to help others over the little difficulties of life. As he trades upon a former connection with this paper, and makes liberal use of the name of the *Herald* in his many tricks, we take this method of making him known to our readers in the hope of thus saving those not already victimized. Raymond was formerly a reporter on the *Herald*, but was dismissed for good cause. He has since lived apparently by systematic pursuit of the vocation of a Jeremy Diddler, and is 'wanted' by the police in nearly every large city of the Union. He was lately in custody in this city, but was bailed out by somebody ignorant of the real character of the man, who will probably have to pay for Raymond's absence when the court takes notice of it."

Lizzie Ingles, a very capable California actress, has arrived in the city.

Pen and Pencil.



"Fashion's antics are impossible to analyse," whispered Pen to me down at the Thalia Theatre the other night, and there was a big grain of truth in the remark. Many familiar faces were seen in the stalls. Vanderbilt had a couple of blocks of seats filled with friends, while Jay Gould entertained his less numerous guests in a box. The magnates glared at one another, and the glare probably meant an activity in stocks the next morning. The audience was semi-English, in fact, throughout. To a philosopher like Pencil this aroused a train of reflections regarding the eccentricities of a Society that shunned the old "Drury"



some years ago, and avoids that plebeian thoroughfare, the Bowery, as if its Hebrew Cheap Johns and pawnbrokers were afflicted with small-pox. But the Merry War, Strauss' charming opera, will prove more interesting to the reader than Pencil's platitudes, as it did to me Monday evening.

The opera, or more properly operette, is in three acts, and in German in Vienna, Berlin and Dresden is enjoying a tremendous success. The merit at the Thalia is principally



in the excellence of presentation, for Strauss' music, although tuneful, is not striking. The composer's forte is the writing of waltz music, and the gem of Der Lustige Krieg, is the waltz song at the close of the second act. The libretto, by Zell and Genee, who have contributed several good books to the comic opera stage, is funny, and to the spectator ignorant of the German language loses nothing, because it consists principally of lyrics, the dialogue being accommodately brief.

The story is of an opera dancer who has made a contract simultaneously in two cities—Massa Carrara and Genoa. Neither



city will give up the lady, and so merry—or rather Merry War is declared. Carrara is defended by women, while the attacking party are of the other sex. Then a series of

engagements ensue between certain parties to the siege and defense after the manner of these pieces. Colonel Spinola, of the Genoese, suspects the Countess of Lomellini, to whom he has given a passport to the castle of Carrara, and to get even with the venturesome lady, makes up his mind to marry her. By a clever ruse he succeeds without her knowing it. Things are reconciled, and peace is declared. This is the sum and substance of the plot.



In its development some very clever acting is done by the comedians of this theatre, who are undoubtedly equal to any other collection of actors in the country for this style of work. Herr Link, the original Joseph in Divorgons in this city, as the Marquis Sebastiani gives a most laughable performance that is equally appreciated by the Americans and Germans in the audience. He is a splendid comedy player, and can give some of our people valuable "points." Jennie Stubel does herself honor as Violetta, the coquettish Countess of Lomellini. Herr



Adolphi is capital as Belthazar, the Dutch tulip-planter, sharing the cream of the piece with Link. Miss Seebold as Elsa, and Herr Klein as Colonel Spinola—no relation to the politician at Albany with the mammoth collar—and the several remaining members of the cast all come in for a good deal of credit.

The mounting is magnificent, and shows to advantage on the Thalia's stage, which is



unequalled in respect to expense and mechanical resources by any theatre in the country. The stage management of Herr Conried is better than that of Charles Harris. Now that the Thalia has become a place of attraction to the natives it would be well for professionals also to pay it a visit. It will do no harm, and if they are observant it may do much good.

PEN.

The Giddy Gusher



ON GOING TO SEE YOUR RELATIVES—AND GOING TO SEE THE CIRCUS.

I have often heard of the man who, when a row occurred in a theatre, and a gallery ruffian has been pitched over the balcony, cried out: "Don't waste him—kill a fiddler with him!" and I don't hear of anyone falling off a roof or tumbling out of window but I feel a hope spring eternal in my bosom that he struck on a compositor. That tribe of sinners render the Gusher's Life a most unhappy one. The lover who found he was made to compare his love to a "freshly-blown nose" could not have felt more disgusted than I when your awful printer set up a "quiet little gentleman" as a "gaunt, like gentleman," and applied that ungainly epithet to the trim little billiardist, George Sloan. Neither can you imagine the surprise with which I read the salaries of a couple of song and dance men run in with a mention of Ethel Ardens' good looks and Topsy Venn's good clothes in my last week's screed. It's discouraging, and I shall not let you take a hack at my Ode to Spring, just completed.

Your gentle Gusher has suffered much during the week. She has been deceived by Dickinson, crazed with a headache by the circus, and worried by the new railway provisions. It's not so bad if you are hit on the head with a brick if you don't see the darn thing coming. So if you sit quietly in your rail road chair till the other train crashes in at the end, or you begin to turn somersaults down an embankment, it's not so uncomfortable as to ride mile after mile with a panorama of these vicissitudes dancing before you.

Since the late disasters, the precautions are painful which the R. R. folks parade about you. On the N. Y. and N. H. trains they have Babcock extinguishers at each end of the car, a brand new battle axe glued to the wall one side, and a shiny saw tacked up opposite. There you sit and contemplate the pleasing probabilities, and inspecting your fellow passengers become certain sure that not a mother's son among the gang would know enough to use any one of the contrivances in case of emergency.

I sat the other day and conjured up a vision—a sort of day dream. I felt the old car sway and jolt, then bumpity-bump-away we went to the bottom of a ravine. We lighted butter side down as an upset always does. Then I could see the fat old man in front of me climb up on the back of the poor old lady behind me, grapple with that saw and try with all his might to take off the top of the Babcock extinguisher, while the young counter jumper opposite wielded that new axe about the side of the stove pipe, and the rest of the passengers pulled like mad on the length of hose under the idea that they were doing something to save life. I've been on too many bust-ups and smashes to believe in the ability of man to use those life-saving tools if they have them in their hands.

Didn't I skate into an air-hole at the age of twelve, and nearly die laughing to see a dear old gentleman sail out of an excited crowd all shouting to me to "hang on," and coil up a length of rope to his trembling hand, slide as near to me as the crumbling ice allowed, and throw the rope, both ends and all, straight at my devoted head? Haven't I been in a hotel where fire was cried, and witnessed a woman plunge through the smoke, put a package of broken candy into a Saratoga trunk, cry wildly for help to drag it to a place of safety, while her husband tore down looking-glasses and Sevres vases and flung them out of the window in a mad intention to save the children. A hen with her head cut off is somewhat justified by the circumstances in running aimlessly about in everybody's way, but nothing accounts for the ineffable stupidity of the human race in the hour of peril. Therefore are the new saws and shining axes of the R. R. companies only provocative of awful anxiety and gloom in your Gusher.

And if ever man deserved a leather medal of another, Barnum merits one at the hands of the oculist. I'm suffering from strabismus (which Bridget says was sung at the Cathedral last Sunday), from inflamed lids, from paralysis of the optic nerve, and dislocation of the peeper. Between limelights, spangles, electric burners, and three rings, there's very little power of observation left you, young friend—just enough vision remains to let me see the error of the present circus ways.

Oh! for the blessed old centre-pole. Oh! for the delightful, smoky, naphtha lamps. Oh! for the delicious tent and delectable saw dust, and Oh! for the comfortable old single ring. I will journey to a foreign land to find a real for true circus, with its pail of lemonade and the chunk of glass in it doing duty for ice, to hear the crunch of the innocent peanut, and feel the dear, familiar, rough side of a pine plank, perilously perched on shaky tressels beneath me.

This old stone concern with brick walls and a water-proof roof, and a solid ticket office, instead of a wagon, with awful common doors, instead of a flap in a canvas—it's a delusion and a snare and a disgusting substitute for the bona fide original Jacobs.

Oh! John Nathans and Lew Lent, lingering yet about the magic ring, before you hear the last act rung in, get up a show under a canvas and let's have a circus—the blamed Hippodromes and consolidated great humbugs on earth are not what we want. Posters and street parades do not satisfy the craving in the human heart for tan-bark, scolloped canvas, centre-poles, and the pristine pleasure of a single ring, one elephant for the children to ride, Pete Jenkins act, such a bit of riding as James Robinson used to do with his little boy, such a clown as Tony Pastor used to do for delighted tents full; a real old-fashioned circus is the great spiritual need!

THE GIDDY GUSHER.

Professional Doings.



—Willis Ross, whose picture is above, has made a mark among the young, pushing, enterprising agents with the William Stafford company. He is re engaged for next season. Mr. Ross was made the victim of a gross mistake by a dramatic sheet of this city which reflected upon his character. The publication was utterly false, and Mr. Ross has insisted upon justification, which, so far as possible, was made.

—Charles E. Chapin and wife have joined the Cartland-Murray combination.

—Manager Palmer has bought the right to produce Odette in San Francisco.

—Edwin Lawrence and S. K. Coburn have formed a new Danicheffs combination.

—A dispatch from Muskegon states that the Oates company has closed up. Next!

—The Lungards announce that they have concluded all their arrangements for 1883.

—Joe Wheelock will star next season in several new pieces, under the management of Frank Curtis.

—William M. Connor has assumed the lease of the New Orleans Grand Opera House for next season.

—Carrie Turner, who was Rossi's juvenile lady, will support James O'Neil at the Fifth Avenue next Monday.

—The Summer season at Uhrig's Cave, St. Louis, opens on May 29, with the Passing Regiment for the "Passing Show."

—William Scanlan, the young Irish comedian, will play a dusky Ethiopian in Bartley Campbell's White Slave next Monday.

—Kate Dennin Wilson has been sent by the Madison Square Theatre to play Lady Travers for the remainder of the season.

—In Mr. Boucicault's absence in Europe (until September next) R. M. Field, Boston Museum, will attend to his booking for next season.

—The ticket speculators are about as numerous about Barnum's show as the crowds that go there, but are infinitely more distasteful.

—On April 20 Neuendorff's company will produce Hazel Kirke in German at the Germania Theatre. Frau Elmenreich will play Hazel Kirke.

—Callender's Minstrels opened Monday night in Denver with their re organized Minstrel performance to a \$1,000 house. They open in San Francisco May 1.

—Helen Reimer, a unstaking soubrette, has been engaged to go with the Mrs. Partington company, which starts on a provincial pilgrimage next Monday.

—Hoey and Hardie are filling time through Frank J. Pilling for their combination in A Child of the State and a new play by Mr. Hoey called A Priest's Vow.

—Jerome Eddy, of the Courier, has become engaged to a Brooklyn lady of wealth. Her fortune is estimated by the happy fiancé at the happy figure of \$100,000.

—The Park Theatre at St. Louis. John J. Collins, manager, is to be opened this Summer for a season of fourteen weeks, for comic opera and burlesque attractions.

—Charles Frohman arrived from Chicago Saturday night, and will remain in the city for the balance of the season. Gustave Frohman left for Denver last week.

—On April 17 the fifteen-hundredth performance of Hazel Kirke will take place at the Fifth Avenue Theatre. Appropriate souvenirs will commemorate the event.

—All the attractions for Yost's Opera House, at South Bethlehem, Penn., have been canceled because of the small pox epidemic now making such ravages in the vicinity.

—Harry Rockwood, formerly treasurer of Haverly's Original Mastodon Minstrels, has been secured by the Madison Square Theatre to manage one of their travelling companies.

—A telegram from Baker and Farron says that their new play, Max Muler, was produced in Rochester Tuesday night to a crowded house. The press was unanimous in its praise.

—Harry Lee is about to join the Condoek-Ellsler Hazel Kirke company to play Lord Travers for the remainder of the season. He replaces Mr. Lacy, who is recalled to the home theatre.

—On May 1 the Madison Square Theatre company will begin a Summer engagement at the Fourteenth Street Theatre, producing The Professor, with all the original company and scenery.

—Forrest Robinson, of the Legion of Honor company, has been temporarily released by Manager Gardner to play a part with the O'Neil combination at the Fifth Avenue Theatre next week.

—John Webster, of the Troubadours, paid the city a flying visit Monday. He reports good business, despite great rains in the South and West, which have followed the company for sixteen weeks.

—The Thorne Bird combination, after a brief but disastrous season, closed at Penn Yan this week, and returned to New York. Latterly the company received no salaries, and several paid their own fares to this city.

—Little Corinne's Merriemakers have recently received the hearty endorsement, as a satisfactory attraction, of J. R. Spackman, manager of the Grand Opera House, Hamilton, and the little merriemakers are proud of it.

—The completion of the Kalamazoo Academy of Music in May next is assured, and John P. Redpath, who, as our correspondent elsewhere announces, has been chosen manager, is ready to begin booking for 1883-84.

—Lotta Belton will go into light opera or burlesque business next season. She wishes it distinctly understood that her voice is not necessarily tenor. It may be turned into contralto ad lib. Engaging managers please take note.

—The Madison Square Theatre has engaged Charles H. Hicks as business manager of one of their travelling companies playing Hazel Kirke. Mr. Hicks will be remembered as the former manager of the Oakland Garden, Boston.

—Colonel Haverly's departure Saturday was attended by very pleasant scenes. The minstrels and managers assembled in mass; the departing was one overwhelmed with floral gifts; the band played a march composed for the occasion, and three hundred friends cheered farewell.

—The souvenirs which were presented by the Madison Square Theatre management at the one hundred and fiftieth performance of Emeralds on Friday last, are found on sale in a few of the art stores, where they are retailed at four dollars each.

—Mrs. Lingard will go to London next May to interview F. C. Barraud in regard to a new piece, which will comprise comedy, melodrama and opera. The music has already been composed by S. Barraud, who intended it for The Wreck of the Pinafore.

—James O'Neil will have a half interest with E. M. Gardner in the combination to be formed for next season. Mr. O'Neil informs us that he has several new pieces by native authors, and will perhaps see what there is in them when the company gets fairly under way.

—It was not to be anticipated that the chances for a sensational drama offered by the career of the Western highwayman, Jess James, would be lost on J. E. McClellan, and therefore he announced his play of Jess James, the Bandit King. Spies and Smart are booking it.

—An audience has a right to expect protection from the elements when seated in a hall or theatre witnessing a play, yet Hazel Kirke was given a few nights since at Wabash, Ind., under a roof which leaked so badly that umbrellas had to be put up during part of the performance.

—The Fun on the Bristol party go to Europe next month, to be absent sixteen weeks. Some changes are to be made in the company, and Jennie Yeamans and W. A. Paul will probably remain here. Negotiations are pending with Marion Fiske to resume her old place in the combination.

—After a somewhat mixed career, Lillian Cleaves, who has been luxuriating in New York the past few weeks, will go upon the road again on the 10th, opening in Middletown, Conn., on that date. Byron Douglass has joined her company, and will play juvenile business. Richard Foote will fluctuate between the stage and the box office.

—John M. Burke takes charge of Old Shipmates next Monday. He will also be a partner with Robert Griffin Morris in all of the latter's theatrical ventures, and will manage them. A Great Defalcation is the title of one of Mr. Morris' latest efforts, which Mr. Burke will put upon the road next season.

—John A. Rickaby will manage Gus Williams next season, introducing that gentleman in a new play, which Mr. Rickaby informs us will be first produced in this city early in the Fall. The stories which were circulated this season that these two gentlemen had had a serious disagreement, Mr. Rickaby pronounces without foundation, their relations having always been amicable and pleasant.

—The Pulse of New York is the title of a new five act piece, which is receiving the finishing touches from the pen of Robert Griffin Morris. It is written for J. H. Haverly and John P. Smith, who will take it upon the road next season. It is a melodrama, interspersed with local affairs, and with enough emotion and sentiment to give zest to a well defined plot. The contract price for the piece is \$5,000, part of which has been paid.

—John T. Hinds, the Irish comedian, informs THE MIRROR that his play of the Shaughraun was copyrighted twelve years ago, before Mr. Boucicault thought of writing The Shaughraun. He thinks the accusations of the dramatic papers, that he pirated the title unjust, for he has a special poster printed, on which he announces that his piece is totally dissimilar to Mr. Boucicault's, and that there is not an incident or situation in it like any of those in The Shaughraun.

—Professionals have not been so thick on the Square since last Summer as they are now. Many companies have closed the season and come in, while not a few have come in before they were ready to close the season—for which the season is, perhaps, to be congratulated. It is interesting to stand in the Morton House lobby and hear the horrors of one night stands depicted by the late arrivals, most of whom think the man who invented them ought to be in the next dynamic matinee.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Indianapolis, Ind., 30; Cleveland, O., April 3, week.
 ANTHONY AND ELLIS' UNCLE TOM NO. 1: Binghamton, N. Y., 30; Utica, N. Y., 31; Schenectady, N. Y., April 1; Albany, N. Y., 3, 4, 5.
 ALEX. CAUFMAN: New London, Conn., 30.
 ALVIN JOSLIN (C. L. DAVIS): Macon, Ga., 30; Savannah, 31; Charleston, S. C., April 1.
 ALICE OLSEN: Bay City, Mich., 30; Flint, 31; Port Huron, April 1.
 ANNA DICKINSON: New York City, 27, week; Philadelphia, April 8, week.
 ANNIE PEXLEY: Omaha, Neb., 30; Council Bluffs, Ia., 31; Des Moines, April 1; St. Paul, Minn., 3, 4; Minneapolis, 5, 6; LaCrosse, Wis., 7; Madison, 8; Milwaukee, 10, week.
 ADA GRAY: Shamokin, Pa., 30; Manch Chunk, 31; Marshalltown, Ia., April 1; New Haven, Conn., 10, 11.
 BARLOW, WILSON, PRIMROSE AND WEST: Washington, D. C., 27, week.
 BOSTON THEATRE CO.: Chicago, 27, week.
 BOSTON IDEAL OPERA CO.: New Bedford, Mass., 30; Lynn, 31; Waltham, April 1.
 BUFFALO BILL: Gloucester, Mass., April 3; Newport, R. I., 7; Boston, 10, week.
 BARTLEY CAMPBELL'S GALLEY SLAVE: Philadelphia, 27, week; Cincinnati, April 3, week.
 BARTLEY CAMPBELL'S MY GERALDINE: Keokuk, Ia., 30; Burlington, 31, April 1; Ottumwa, 3; Marshalltown, 4; Des Moines, 5; Council Bluffs, 6; Omaha, Neb., 7, 8.
 BROOKS AND DICKSON'S WORLD CO., NO. 1: New York City, 27, week; Brooklyn, E. D., N. Y., April 3, week; Philadelphia, 10, week.
 BROOKS AND DICKSON'S WORLD CO., NO. 2: Rome, N. Y., 30; Oswego, 31; Albany, April 1.
 BAIRD'S MINSTRELS: Portsmouth, N. H., 30; Biddeford, Me., 31; Gardner, April 1; Oldtown, 3; Fredrickton, N. B., 4, 5; St. John, 6, 7, 8; Halifax, 10, week.
 BJOJO OPERA CO.: Baltimore, April 3, week; Norfolk, Va., 10, 11; Richmond, 12, 13, 14, 15.
 B. MCQUEEN COMPANY: St. Paul, Minn., 30, 31, April 1; Stillwater, 3; Winona, Wis., 4; LaCrosse, 5; Dubuque, Ia., 6; Rock Island, Ill., 7.
 CARRENO-DONALDI CONCERT CO.: Coahocton, O., 30; Cadiz, 31; Steubenville, April 1; Wheeling, W. Va., 3; Altoona, Pa., 4.
 COLLIER'S BANKER'S DAUGHTER, NO. 1: Pottsville, Pa., April 1; Manch Chunk, 3; Lebanon, 4; Columbia, 5; Pottstown, 7; Phonixville, 8; Burlington, N. J., 10.
 CHARLES FORMER DRAMATIC CO.: Harvard, Ill., 30; Kenoza, Wis., 31; Racine, April 1; Milwaukee, 3, 4, 5; Chicago, 17, week.
 COLLIER'S LIGHTS O' LONDON: Boston, 27, week.
 CROSBY'S CELEBRATED CASE: Detroit, Mich., 30, 31, April 1.
 CHARLOTTE THOMPSON: Erie, Pa., 30; Meadville, 31; Youngstown, O., April 1; Pittsburgh, Pa., 3, week.
 CANTLAND-MURRAY CO.: Dubuque, Ia., 27, week; Rock Island, Ill., April 3, week.
 COMLEY AND BARTON OPERA CO.: San Francisco, 27, week.
 CALLENDER'S MINSTRELS: Denver, Col., 27, week; Colorado Springs, April 3; Pueblo, 4; Silver Cliff, 5.
 CORINNE MERIKEMAKERS: Toledo, O., 30, 31 and April 1; Albion, 3; Lansing, Mich., 4.
 DUPREZ AND BENEDICT'S MINSTRELS: Nebraska City, Neb., 30; Plattsmouth, 31; Red Oak, April 1.
 DEAKIN'S LILIPUTIAN COMB.: Plymouth, Ind., 30; LaPorte, 31; Elkhart, April 1.
 DONIVAN'S TENNESSEANS: Rochester, Ind., 30; Plymouth, 31; Walkerton, April 1.
 ERIC BAYLEY'S COLONEL CO.: New Orleans, 26, week; Memphis, Tenn., April 9, 10, 11; Nashville, 12, 13, 14.
 EDWIN CLIFFORD COMB.: Red Wing, Minn., 30, 31, April 1; Hudson, 3, 4, 5; Stillwater, 7, 8, 9; St. Paul, 14, 15, 16.
 EDWIN BOOTH: Chicago, 27, week; Buffalo, N. Y., 10, 11; Rochester, 12; Utica, 13; Albany, 14, 15; New York, 17, two weeks.
 FRANK GARDNER'S LEGION OF HONOR CO.: Johnstown, Pa., 30; Harrisburg, 31.
 FIFTH AVENUE CO.: Hudson, N. Y., 30; Rondout, 31; Newburg, April 1.
 FOSTELLE COMB.: Troy, N. Y., April 3, 4, 5.
 FELTON'S DRAMATIC CO.: Humboldt, Nev., 27, week; Falls City, 3, week.
 FANNY DAVENPORT: Milwaukee, Wis., 30, 31; Chicago, Ill., April 3, week; Albion, Mich., 10; Lansing, 11; Jackson, 12; Ann Arbor, 13; Sandusky, O., 14; Erie, Pa., 15; Pittsburgh, 17 to 22.
 FRANK E. AIKEN DRAMATIC CO.: Cedar Rapids, Ia., 30, 31; Des Moines, April 3, week; Lincoln, 17, week.
 FAY TEMPLETON CO.: Yankton, D. T., 30; Sioux Falls, 31, April 1; Marquette, 3; Stillwater, Minn., 4; Eau Claire, 6, 7; Grand Rapids, Mich., 10; Muskegon, 11; Grand Haven, 12; Ionia, 13; Flint, 14; Jackson, 15.
 FRANK MAYO: Crawfordsville, Ind., 30; Lafayette, 31; Terre Haute, April 1; St. Louis, Mo., 3, week; Dayton, O., 10; Bellefontaine, 11; Lima, 12; Defiance, 13; Toledo, 14, 15.
 FLORENCE HERBERT: Madison, Wis., 27, week.
 FRED WARDE: Rock Island, Ill., 28, 29; Peoria, 30, 31; Burlington, Ia., 1; Keokuk, 3, 4; Quincy, Ill., 5, 6; Decatur, 7; Springfield, 8, 10; Bloomington, 11, 12; Joliet, close season.

FORD'S OPERA CO.: Mobile, Ala., 30; New Orleans, La., April 3, two weeks.
 GEO. H. ADAMS HUMPTY DUMPTY TROUPE: Nashville, Tenn., 30, 31, April 1; Louisville, Ky., 3, 4, 5; New Albany, Ind., 6; Lexington, Ky., 7, 8; St. Louis, Mo., 10, week.
 GUS WILLIAMS: Albany, N. Y., 30, 31, April 1.
 GENEVIEVE WARD: Buffalo, N. Y., 30, 31, April 1; Springfield, Mass., 3; Holyoke, 4; Northampton, 5; Providence, R. I., 6, 7, 8; Fall River, Mass., 10; Lynn, 11; Lowell, 12; Lawrence, 13; Portland, Me., 14, 15.
 GRAU'S FRENCH OPERA CO.: Philadelphia, April 10, week.
 HERKON OPERA HOUSE CO.: Brantford, Can., 30, 31, April 1; Galt, 3, 4, 5; Berlin, 6, 7, 8.
 HAVERLY'S STRATEGISTS: San Francisco, 27, two weeks.
 HAVERLY'S MICHAEL STROGOFF CO.: New Orleans, La., 27, week; Memphis, Tenn., April 8, week; Cincinnati, O., 10, week.
 HAVERLY'S OPERA COMIQUE CO.: Philadelphia, Pa., 27, week.
 HAVERLY'S EUROPEAN MASTODONS: New York City, 7, two weeks.
 HILL'S DRAGON CRANKETT CO.: Philadelphia, April 3, week.
 HILL'S JOSHUA WHITCOMB: Waterbury, Conn., 31; Stamford, April 3; Bridgeport, 4; New Haven, 5; Meriden, 6; Waterbury, 7; Hartford, 8; Holyoke, Mass., 10; Springfield, 11; Worcester, 12; Willimantic, 13; Providence, R. I., 14, 15; New Bedford, Mass., 16.
 HILL'S ALL THE RAGE: Clinton, Mass., 30; Norwich, Conn., April 1; New London, 3; New Bedford, Mass., 4; Fall River, 5; Taunton, 6; Brockton, 7; Lynn, 8; Lawrence, 10, 11.
 HERNE'S HEARTS OF OAK: Toronto, Can., 30, 31, April 1; Rochester, N. Y., 3, 4, 5; Syracuse, 6, 7, 8; Troy, 10, 11, 12; Albany, 13, 14, 15.
 HYDE AND BEHMAN'S MULDON'S PIONIC CO., No. 3: Atchison, Kan., 30; Nebraska City, Neb., 31; Lincoln, April 1; Council Bluffs, Ia., 3; Muscatine, 6.
 HANLON BROTHERS: Chicago, 27, week; St. Louis, April 3, two weeks; Detroit, 17, week; Toronto, 24, week; Buffalo, May 1, week; Albany, 3, week.
 HAGUE'S OPERATIO MINSTRELS: Orange, N. J., 30; Paterson, 31, April 1; Erie, Pa., 3, 4; Oil City, 5; Oilman, 6; Bradford, 7, 8; Rochester, N. Y., 10, 11; Auburn, 12; Syracuse, 13, 14; Ithaca, 15; Utica, 17, 18; Albany, 19, 20; Troy, 21, 22.
 HARRY WEBBER'S NIP AND TUCK: Charlton, Ia., 30; Albion, April 1.
 HOLMAN OPERA CO.: Council Bluffs, Ia., 30; Red Oak, 31; Creston, April 1; St. Joseph, 3, 4.
 HI HENRY'S MINSTRELS: Baldwinville, N. Y., 30.
 HORY AND HARDIN COMB.: Ypsilanti, Mich., 30; Jackson, 31; Fort Wayne, Ind., April 1; Loganport, 3; Lafayette, 4; Decatur, 5.
 JOSEPH MURPHY: Holyoke, Mass., 30; Northampton, 31; Greenfield, April 1.
 JARRETT AND RICE (FON THE BRISTOL): Boston, 27, week.
 J. K. EMMET: Pittsburgh, Pa., 27, week.
 JULIA A. HUNT: Lima, O., 30; Sidney, 31; Troy, 1; Muncie, Ind., 2; Indianapolis, 3, 4; Anderson, 5; Piqua, 6; Springfield, 7.
 JOHN T. RAYMOND: Battle Creek, 30; Kalamazoo, 31; Grand Rapids, April 1; Muskegon, 3; East Saginaw, 4; Bay City, 5; Port Huron, 6; London, Ontario, 7; Hamilton, 8; Toronto, 10, 11, 12; Brockville, 13; Ottawa, 14, 15; Montreal, 17, 18, 19; Rutland, Vt., 20; Manchester, 21; Portsmouth, 22.
 KATE CLAXTON: Chicago, 27, week; Milwaukee, Wis., April 3, 4, 5; Muskegon, 6; Grand Rapids, Mich., 7; Kalamazoo, 8; Battle Creek, 10; Jackson, 11; Lansing, 12; Bay City, 13.
 KIRALTY BROTHERS' COMB.: Brooklyn, N. Y., 27, week.
 KITTIE RHODES' COMB.: Cortland, 27, week.
 LEAVITT'S GIGANTIAN MINSTRELS: San Francisco, 27, week.
 LEAVITT'S RENTZ MINSTRELS: Moberly, Mo., 30; Booneville, 31; April 1; Sedalia, Mo., 3; Fort Scott, Tex., 4; Springfield, Mo., 5; Carthage, 6; Joplin, 7; Parsons, Kan., 9.
 LEAVITT'S VAUDEVILLE CO.: Chicago, 27, week; Detroit, Mich., April 3, week; Buffalo, N. Y., 10, week; Pittsburgh, Pa., 17, week.
 LOTT: Cleveland, O., 27, week; Pittsburgh, Pa., April 3, week; Sandusky, U. S., 10; Detroit, Mich., 11, 12; Grand Rapids, 13, 14; Toledo, O., 15; Erie, Pa., 17; Rochester, N. Y., 18, 19.
 LAWRENCE BARRETT: Allentown, Pa., 30; York, 31; Harrisburg, April 1; Louisville, Ky., 10; Nashville, Tenn., 11, 13; Memphis, 13, 14, 15.
 MY PARTNER (ALDRICH AND PARSONS): Stillwater, Minn., 30; Minneapolis, 31, April 1; Dubuque, 3; Cedar Rapids, 4; Davenport, 5; Rock Island, 6; Ottawa, 7; Joliet, 8.
 MAGGIE MITCHELL: Baltimore, Md., 27, week; Washington, D. C., 3, week; New York City, 10, week.
 MR. AND MRS. F. S. CHANFRAU: Columbus, O., 30, 31, April 1; Sandusky, 3; Toledo, 4, 5; Detroit, Mich., 6, 7, 8.
 MITCHELL'S PLEASURE PARTY: Johnstown, Pa., 31; Newcasttle, April 1; Canton, O., 3; Zanesville, 4; Circleville, 5; South Bend, Ind.; LaPorte, 8; Chicago, 10, week.
 MR. AND MRS. W. J. FLORENCE: Boston, 27, week.
 MR. AND MRS. G. S. KNIGHT (BARON RODOLPH): Cincinnati, April 3, week; St. Louis, 10, week.
 MARY ANDERSON: Detroit, Mich., 27, week; Brooklyn, April 17, two weeks.
 MILTON NOBLES: Colorado Springs, Col., 30, April 1; Denver, 3, week; Leadville, 10, 11, 12; Pueblo, 13, 14; Cheyenne, Wyo., 15; Laramie, 17; Ogden, Utah, 19; Salt Lake City, 20, 21; San Francisco, 24, four weeks.
 M. B. CURTIS: New York City, 27, two weeks.
 MADISON SQUARE THEATRE CO., NO. 1: Cleveland, O., 27, week; Rochester, N. Y., April 3, 4.
 MADISON SQUARE THEATRE CO., NO. 2: Marysville, Mo., April 1; Omaha, Neb., 3, 4; Marshalltown, Ia., 5; Sioux City, 6; Good Friday, 7; Minneapolis, Minn., 8; LaCrosse, Wis., 10.
 MADISON SQUARE THEATRE CO., NO. 4: Lebanon, 30; Middletown, 31; Hamilton, April 1; Aurora, Ind., 3; Madison, 4; Columbus, 5.
 MADISON SQUARE THEATRE CO. (The Professor): Philadelphia, 27, week; Trenton, N. J., April 3; New Brunswick, 4.
 NEIL BURGESS COMEDY CO.: Brooklyn, N. Y., 3, week; Brooklyn, E. D., 10, week.
 ONLY A FARMER'S DAUGHTER: Springfield, Ill., 30; Bloomington, 31; Columbus, O., April 1; Baltimore, Md., 10, week.
 OLIVER DOUD BYRON: Sherman, Tex., 30; Brehman, 31; Shreveport, La., April 3; Marshall, Tex., 4; Jefferson, 5; Texarkana, Ark., 6; Little Rock, 7, 8; Cairo, Ill., 10; Paducah, Ky., 11; Evansville, Ind., 12;

Vincennes, 13; Greencastle, 14; Richmond, 15.
 OLD SHIPMATES: Rome, N. Y., 30.
 ONE HUNDRED WIVES: Pottsville, Pa., 30; Binghamton, N. Y., 31; Ithaca, April 1.
 ROOMS FOR REST CO.: Bradford, Pa., 30; Boston, Mass., April 3, week.
 RICE'S SURPRISE PARTY: Cincinnati, O., 27, two weeks; Philadelphia, 10, week.
 ROGERS' COMEDY CO.: Columbus, O., 30; Wheeling, W. Va., 31.
 RICE'S EVANGELINE COMB.: Buffalo, N. Y., 27, week.
 ROBSON AND CRANE: St. Louis, 27, week; Springfield, Ill., April 3, 4; Peoria, 5; Keokuk, Ia., 6; Burlington, 7; Bloomington, 8; Chicago, 10, two weeks.
 ROLLA RYAN: Union, S. C., 30.
 SMITH AND MESTAYER'S TOURISTS: Columbia, S. C., April 3; Greenville, N. C., 4; Charlotte, 5; Danville, Va., 6; Richmond, 7, 8; Washington, D. C., 10, 11, 12.
 STEVENS' JOLLY BACHELORS: Akron, O., 30; Springfield, 31, April 1; St. Louis, Mo., 3, week.
 SAM DEVERE (JASPER): Cincinnati, O., April 3, week; Evansville, Ind., 10; Terre Haute, 11; Lafayette, 12; Fort Wayne, 13; Indianapolis, 14, 15; St. Louis, 16, week; Chicago, 24, week; Detroit, Mich., May 1, week.
 SALSBUURY'S TROUBADOURS: Providence, R. I., 30, 31, April 1; Boston, Mass., 3, week; New York City, 3, week.
 SMITH'S UNCLE TOM'S CABIN CO.: St. Louis, 27, week.
 SNEELAKER'S MAJESTIC CONSOLIDATION: Washington, D. C., 27, week.
 SOL SMITH ROSSALL: Fall River, Mass., 30; Newport, R. I., 31.
 THOMAS W. KEENE: Lincoln, Neb., 30; Omaha, 31, April 1; Des Moines, Ia., 3; Iowa City, 4; Cedar Rapids, 5; LaCrosse, Wis., 6; St. Paul, Minn., 7, 8; Minneapolis, 10, 11, 12.
 THE JOLLITIES: Troy, N. Y., 31, April 1; Albany, 3, 4; Haverhill, Mass., 5; Chelsea, 6; Dover, N. H., 7; Lowell, Mass., 10; Brockton, 12; New Bedford, 13; Waltham, 15.
 THATCHER'S MINSTRELS: Baltimore, Md., 27; Wilmington, Del., April 3; Easton, Pa., 4; Norristown, 5; Trenton, N. J., 6; Bridgeport, Conn., 7; New Haven, 8; Brooklyn, 10, week.
 YOKES FAMILY: Hamilton, Ont., 30, 31; London, April 1.
 WHITE AND PARSONS' COMEDY CO.: Hazleton, Pa., 30; Tamaqua, 3; Lehigh, 4; White Haven, 5; Pittston, 6; Towanda, 8; Athens, 10; Owego, N. Y., 11; Ithaca, 12; Cortland, 13; Cazenovia, 14; Oneida, 15; Rome, 17; Ithaca, 18; Herkimer, 19; Canajoharie, 20; Fort Plain, 21; Gloversville, 22; Cohoes, 24.
BOSTON.
 The success of Adeline Patti at the Mechanics' Hall building was far greater than had been anticipated by most of the cognate. On all three occasions when she sang the utmost enthusiasm was displayed by the most critical of audiences. Well knowing what the diva is capable of doing, this was a result that might be confidently anticipated. The pecuniary success of the venture was a certainty. Here, certainly, all was *coulour de rose*. The receipts were as high as could possibly be realized, over \$35,000 being received for the three performances. On Saturday matinee the receipts amounted to \$14,000. La Traviata, Lucia and Faust were the operas produced, and Patti, when she warmed to her work, turned the audience almost crazy with enthusiasm. Looking the parts of Violetta, Lucia and Marguerite to absolute perfection, she acted with such superb animation and grace, and sang with such superb artistic effect, that criticism is totally disarmed. The support was poor, and the chorus weak; orchestra good, and the acoustical properties of the building very poor. Patti will sing in New York this week.
 The False Friend was produced at the Museum 20th. The piece has been played in Boston at the Park Theatre, and needs no introduction to our theatre goers. The cast embraces every member of the powerful company with the exception of Mr. Vincent and Sadie Martinot, and the acting is of a most superb order. The honor of the performance is carried off, and deservedly too, by Fanny Morant. Her performance as Lady Ogden has added much to her credit, for seldom have I witnessed a more finished presentation. Miss Morant unfolded the beauties of her art in her wonderful make-up, and superb acting in the scene with Lucien. The struggle between infirmity and will to expose the man was a wonderful display of art. Charles Barron seems to enter into the spirit of his part most heartily. His best points were in his emotional scenes, and the difficulty with which he keeps to his self imposed character, and later his intensity of feeling, were excellent, and heartily applauded. Annie Clarke's Edith is a charming personation full of truthfulness in the earlier scenes, and touching sympathy in the latter, but with love predominant over all. Mr. Warden in the character of Andrew Fielding, displayed judgment, sympathy and warmth. Mr. Mason filled their parts with satisfaction. Ada Gilman was warmly welcomed back to the scene of her many triumphs, and as Rebecca repeated her former success: Misses Bartlett, Blanchard and Ryder were most acceptable. The play was mounted in a beautiful manner. The business has been large. On Saturday evening the popular actor, J. S. Haworth, took his farewell benefit, appearing as Iago to the Othello of Mr. Charles Barron. Mr. Haworth is to be credited with a very successful performance, his assumption, in my idea, being the correct one. His Iago was not a sinister, hard, intriguing rascal that many stars make him, but his outward appearance carried out the Shakespeare as "honest Iago." Were it not for a few slight blemishes the performance would have been thought perfect. Charles Barron's Othello is too well known here to call for comment. Annie Clarke played Emilia for the first time, and it was a treat to see this important role handled in so able a manner. False Friend all the week. Saturday, Mr. Warren's benefit.
 The first production in Boston of the Professor, at the Park Theatre, will not be chronicled as an important event, for it is one of the most stupid and witless plays that I have seen for some time. M. n'ay, 27th, Lights O' London, for three weeks.
 Barlow, Wilson, Primrose and West's Minstrels appeared at the Globe last week to fair business. The company is a good one, but these performances did not appear to give the satisfaction that they gave at the Gaiety last season. Luke Schoolcraft, Geo. Coes, and George Wilson, are the features of the entertainment. This week, W. J. Florence in Ticket of Leave Man.
 Carncross Minstrels did a good business at the Gaiety. The performers are all good, and the singing of Mr. Carncross is the finest

I ever heard in a "first part." This week is the last of the minstrels.
 The Harrisons commenced a second engagement this season at the Howard Athenaeum in Photos. Alice Harrison as Lottie appeared to the usual advantage. Her vivaciousness and versatility have given much satisfaction. Lou Harrison is a genius; his performances cannot be excelled. George Howard, Therese, Nora and Alice Hosmer, are good artists, and were much appreciated. This week, Fun on the Bristol.
 John A. Stevens always does a good business when he plays at his Windsor Theatre, which was the result last week, when Unknown was the card. This week, Stevens' company in Under the Gaslight.
 Items: Nat Goodwin will play Bunthorne in Patience at the Casino next season.—Will Harkins was in the city last week.—E. H. Goodwin (a brother of Nat) does not remain at the Museum next season, but joins his brother's company.—Alice Harrison has purchased outright from B. E. Wolfe, the play of Photos.—Rose Stella has volunteered her services for the benefit of Sadie Martinot, appearing as Patience. It is positively stated that Miss Martinot will not remain at the Museum next season, but will play in support of Mr. Bonicault.—W. J. Stanton has been engaged by Tony Pastor for eight weeks, to play Rocco (Mascotte) at his opera house in New York. J. H. Rennie is also engaged for Bunthorne.—Blanche Correlli sails for Europe April 8. This will be Miss Correlli's first visit to her home in Vienna for nine years.—Eliza Weathersby visited her old friend, Char's Foster, at the Danvers Insane Asylum, and left with the superintendent a sum of money to purchase delicacies for Mr. Foster. Miss Weathersby also contributed a handsome sum for the relief of Mr. Foster's parents.—Col. Fred A. Seaver, well known in theatrical circles, and who delivered the address at the dedication of the monument to Owen Marlowe, died in this city 24th inst.—Charles Leslie Allen, who was for so many years a favorite actor in this city, and who is now a member of the Madison Square Theatre, writes me that his daughter Viola will make her dramatic debut next season as Esmeralda. Miss Allen is but seventeen years of age, handsome and accomplished, and her success in her accomplished profession is not to be doubted. Mr. Allen and his family will pass the Summer on Long Island, N. Y.—Harry Froome, of The Colonel combination, was in the city last week.—Miss Athena, for many years a member of Selwyn's theatre, is very ill of pulmonary complaint, and is suffering for the necessities of life.—Manager Stetson has been in New York for the past week, but will return to Boston April 3.—Clara Morris will probably appear at the Globe in May. Mr. Stetson is negotiating with Gerster and Kellogg for a second operatic concert at the Mechanics' Fair building.—Capt. Halleck's combination is traveling through New England.—Alice and Lou Harrison will shelve Photos next season, appearing in a new play, which Miss Harrison promises is a most excellent one for the display of the talents of herself and brother.—Therese Wood, who is a member of the Photos company, is a sister of the Harrisons, and was for several years attached to the Boston Museum as danseuse, in conjunction with her sister-in-law, Rose Wood.—It is now said that Dan Frohman is coming to Boston to build a theatre. I have no faith in any of these reports regarding new theatres that are to be erected here. We have all we can do to take care of what we have already without adding to the number.—George Jones' Operatic company take the road again this week, with Mile. Rinehart as prima donna, and Harry Moulton as principal tenor.—The Zuni Indians occupied a box at the Globe Theatre Friday evening, and their antics were as much admired as was the performance.—William Seymour and wife (May Davenport) play Dolly Spanker, and Grace Harkaway in London Assurance at the Museum on Saturday night, the occasion being for the benefit of Mr. Warren.—Irving Bishop, who is at present in Boston, is the owner of Matilda Heron's version of Camille, having purchased the same from Miss Heron some time before her death.—Mme. Modjeska paid Mr. Bishop a large sum for royalties on the play, and it is Mr. Bishop's intention to compel all the actresses who have been playing Camille without his consent to pay him for so doing. It will be a lively contest, and some money for the lawyer.
CHICAGO.
 McVicker's Theatre (J. H. McVicker, manager): The Haulon Brothers, aided by a very efficient company, have presented their farcical and acrobatic absurdity, Le Voyage en Suisse, to overflowing audiences. The second week of the engagement will doubtless continue to draw a laughing crowd of people. The Strakosch Opera company will return, and give one week of opera at this house after the Haulons.
 Grand Opera House (John A. Hamlin, manager): Youth, with all its pathos, bathos, and soldiers, has had a most prosperous week. The public have been caught here, as in all other cities, by the embarkation and battle scenes. The company is the Boston Ideal company, as promised, with Maurice Barrymore specially engaged to play Frank Darlington. His scene with his mother, admirably played by Clara F. Maeder, was well done, and a double encore has nightly rewarded the participants. Youth will run for the next two weeks without doubt.
 Haverly's Theatre (Robert Filkins, assistant manager): Strakosch grand opera, as predicted, the nights on which Madame Gerster sung were the most popular, but the house has not been overcrowded at any performance, the best audience being present at La Traviata, with Madame Gerster in the title role, the audience compelling her to answer to five encores. Edwin Booth commences a two weeks' engagement at this house 26th; Mr. Henry Abbey is the manager. The first week, Richelieu, Hamlet, The Fool's Revenge, and Othello, will be played. The advance sale of seats has been very flattering.
 Hooley's Theatre (R. M. Hooley, manager): J. K. Emmet has filled this popular resort all the week with his Fritz in Ireland, and people have been turned away. He could easily fill the house for two weeks, and yet his engagements are always for one week. Perhaps Fritz knows us better than we know ourselves, and like the man who gives us advice on health, he wants us to rise from the table of good things he sets before us, with an appetite for more. Kate Claxton in Two Orphans follows Fritz for one week.
 Olympic Theatre (James Meade, manager): The Hyer Sisters and Jubilee Singers have met with a cordial reception, and their performance has given satisfaction. M. B. Leavitt brings one of his numerous specialty companies to this house 20th. This particular company is called the All Star, and it is

to be presumed therefore that every member of it shines with a lustre and brilliancy that defies competition, and would scorn to be seen in any other company than that of stars of the first magnitude.
 The Academy of Music (Dan Shelby, manager): The extraordinary popularity which this house has attained among the West side people, is sufficient to fill it every night, and the performance is, as a general rule, very good.
 The Lyceum (James Edwards, manager), has given a capital variety performance, and will devote the entire receipts of a matinee performance to the relief of the destitute people in the South, caused by the recent floods. The Lyceum is getting up quite a name for these charitable matinees, and the people turn out to them in force.
 Items: Fanny Davenport will play at Hooley's, commencing April 3.—A monthly magazine to be entitled "The Player," devoted to music and the drama, will be started in this city next month.—Marie Wilkins will play Mother Frochard in the Two Orphans, and Henrietta Vaders Henriette.—Mme. Gerster will sing in concert with the Apollo Club 30th.—Theo. Thomas will be in the city next week, to conduct rehearsals for the May festival at Central Music Hall. Mr. Barrymore thought he was in Zululand instead of Afghanistan while playing in Youth, and spoke of Hawk's Point instead of Khyler Pass; it was not noticed, except by some of the company on the stage at the time, who gave him the laugh slyly.—Gus Frohmann is traveling about in the West arranging dates for the companies he is interested in.
NEW ORLEANS.
 Academy of Music (David Bidwell, manager): The last week of the engagement of Emmet as Fritz in Ireland, which terminated at this house 11th, was not a great financial success. Smith and Mestayer's Tourists in a Pullman Palace Car played a highly successful engagement week of 12th. After much heralding in the way of posters and lithographs, Alvin Joslin's company appeared at this theatre 19th, for the first time in this city. The play is simply rot and the acting hardly tolerable. The situations are old and weak, the language commonplace and bad, and the "gags" have nearly all been familiar to our street gamins for a long time past. Yet, despite all this, the company, with one or two exceptions, are hardly capable of a proper interpretation of the characters assigned them. Business bad throughout the entire week. Eric Bayley's Comedy company 26th in The Colonel. Charles E. Ford's Comic Opera company April 2.
 St. Charles Theatre (David Bidwell, manager): Frank Mordaunt in Old Shipmates closed a fairly successful week's engagement 11th. Mr. Mordaunt's portrayal of the honest, brave and hardy New Bedford whaler is a really fine piece of work. The play, though not possessing any special merit as a literary production, is nevertheless picturesque and entertaining. The company is a fair one. Geo. H. Adams Humpty Dumpty troupe took possession of this theatre 12th for one week. The specialty acts are very clever, and the performance as a whole very satisfactory. Business only fair. Haverly's Michel Strogoff company 19th, led by F. C. Bangs, made their first appearance in this city. Bangs has been seen here in different companies several times, and has always left a favorable impression. Business has been excellent during the entire week. It is probable the company will remain another week. Nothing, up to date, billed ahead for this house.
 Grand Opera House (Brooks, Conner and Norton, lessees): The engagement of the Rice Surprise Party, which ended at the theatre 11th, was an improvement on the one played by them earlier in the season at the St. Charles. The popular tragedian, John McCullough, paid us his annual visit 12th. It appears that every visit of this gentleman to our city adds to his popularity; his present engagement was a highly successful one, and he could doubtless have played another week advantageously. At the conclusion of the week the theatre was closed, probably for the season.
BROOKLYN.
 Park Theatre (Col. W. E. Sinn, manager): On Monday evening, despite the inclemency of the weather, Sui A-Mor was produced by the Bouicault company before a well-filled house. The play was well received, and Dion was repeatedly called before the curtain. Henry Lee assumed the character of Bertie Solboy. Next week Neil Burgess in Widow Bedott.
 Haverly's Brooklyn Theatre (E. S. Keys, acting manager): The Black Crook is the attraction this week. Revised under the direction and supervision of the Kiralfy Brothers, it is placed upon the stage with all its pristine grandeur and magnificence. Some delay was occasioned, as the company did not arrive until late in the afternoon of Monday. The curtain fell at 12:30. Next week Haverly's Minstrels.
 Academy of Music (E. A. Weir, manager): On Wednesday evening the Hon. R. G. Ingersoll delivered his new lecture, "What Must We Do to be Saved?"
 Grand Opera House (N. Norton, manager): Our Boarding House is being played this week, the author, Mr. Leonard Grover, appearing as Col. M. T. Elevator, and Leonard Grover, Jr., as Professor Gillipod. Next week, Union Square company in the Two Orphans.
 Hyde and Behman's Theatre (E. C. Gooding, manager): The Gigantic Novelty combination opened to very large business on Monday evening. A first-class variety performance was given, which was enjoyed by the audience.
 Items: Monday next—"Actors' Fund Day" will be celebrated at Haverly's Brooklyn Theatre.
BROOKLYN, E. D.
 Novelty Theatre (Theall and Williams, managers): The Passing Regiment this week. The World next week.
 Broadway Theatre (B. R. Mayers, manager): The benefit to B. R. Mayers, Jr., on Monday night, was a complete success. Usual variety bill for balance of week.
ST. LOUIS.
 Olympic Theatre (Charles A. Spaulding, manager): The Rice Surprise party filled out the week with Cinderella at School, Mascotte and Patience. The company is now very thin. Henry Dixey, Rose Temple, and Miss Perry have the burden of the work on their shoulders, and are clever enough to carry it through successfully. Leg burlesque—the real province of the troupe—has evidently had its day, and the "fall into" comic opera has not been a brilliant success. Business, however, has been very good. Robson and Crane open in For-

hidden Fruit 26th, and this will be the last week of the theatre in its present form. When the curtain falls on Saturday night, April 1, the work of demolition will at once begin.

Grand Opera House (John W. Norton, manager): Annie Pixley in M'lis has had a week of very fine business. McCullough returns 27th. Repertoire for the week: Virginius, Jack Cade, Hunchback and Gladiator. Virginia Dreher, a Louisville debutante, is to play Julia to his Master Walter. Miss Dreher has been under the tuition of Mr. Norton for several months.

Pope's Theatre (Chas. R. Pope, proprietor): Kate Claxton, Charles Stevenson, and their excellent company, have been drawing fine audiences to Pope's. The Two Orphans was acted in better style early in the week than it has been done here for many seasons. E. E. Zimmerman, the popular and jovial treasurer, benefited 25th. Kate Schratz, the German comedienne, will appear next week in Divorces.

People's Theatre (W. H. Smith, manager): The patrons of this popular house are enjoying a series of excellent variety performances. M. B. Leavitt's Specialty troupe has been drawing very well, and next week Hyde and Behman's Muldoon's Blunders combination will hold the boards.

Items: The St. Louis Musical Union gave its Fifth Orchestral Concert 23d at Mercantile Library Hall to a brilliant audience, both as regards size and quality, under direction of Messrs. Waldam and Carr. It is fast becoming one of the most powerful musical organizations in the United States.—John J. Collins, lessee of the Lafayette Summer Theatre and the Ugrig Cave Theatre, was in town all last week, and is completing his arrangements for his summer season.—Ford's Comic Opera company will occupy Ugrig, and a similar entertainment will be given at the Lafayette.—The annual benefit of Treasurer George McManus will take place at the Grand Opera House, May 5. Rooms for rent will be the attraction.—It has been decided that the engagement of Johnny Amweg, the hero of the Hazeltine escapade of last summer, will cease with the Ford company at the close of the Spring season. Both Messrs. Collins and Ford agree that it would not be politic to present him as a member of the company.—John A. Stevens' Jolly Bachelors will open at Pope's April 3.—Frank Mayo returns April 2 to the People's, and will appear in Davy Crockett and Streets of New York.—Mr. and Mrs. John R. Scott, the elocutionists, will give recitals and the comedy of Dead Leaves at Memorial Hall 25th.—The fourth annual benefit of the St. Louis Lodge of Elks will take place at the Grand Opera House the afternoon of 30th.—Rice's Surprise Party will give an extra performance at the Grand Opera House on Sunday evening. Babes in the Wood will be revived.

—The Hanlon Bros., or rather Hanlon Bros., as they are now known, come to the Grand Opera House April 3.—Already a booking has been made for the opening of the new Olympic, this will be Joe Emmet Sept. 9. Emmet opened the new Grand Opera House.—Jessie Calf, of the Rice company, was married on the evening of the 20th at the Laclede Hotel to a gentleman of the chorus.—Clara Belden, who made her debut as Juliet at the Grand Opera House under the De Bar regime some years ago, and who was the warm friend and confidante of Neilson, with whom she was to have appeared had not death interfered, has been in the city the past few days. She has married a Mr. Tibbets, and now lives at Shakespeare Villa near Lake George.—Since Oscar Wilde has been stirring up the aesthetes a remarkable series of phenomena have been developed. It now transpires that Charles Stephenson is an Irishman, and Sir Randall Roberts, of the Claxton company, is an Irish baronet. The former is taking lessons from the latter in water color drawing.—It is reported on good authority that an arrangement has been entered into by which Manager John W. Norton will have charge of the Pickwick Summer Theatre, and will run light opera during the summer as an attraction. It is a very popular resort, and properly run would coin money.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): With the week just past, the Jay Rial's U. T. combination closed a very successful engagement. There is no attraction billed for this week. Next week the Bijou Opera company in Mascotte, Olivette and Snake Charmer.

Holiday Street Theatre (J. W. Albaugh, manager): Nat Goodwin and Eliza Weatherby appeared in Member for Slocum during the first part of last week. On Thursday and the balance of the week Hobbies was the card. The Member for Slocum has been considerably improved since it was last seen here. Maggie Mitchell opened to a big house on Monday night in the Little Savage. Next week, B. W. P. and W.

Ford's Opera House (John T. Ford, proprietor): Gosche-Hopper company presented One Hundred Wives to fair business. George Thatcher's Minstrels began a week's engagement Monday night. Next week, Mlle. Rhea. Monumental Theatre (Ad. Kernan, manager): Snelbaker's Majestic Consolidation averaged a very fair week's business. Nick Roberts' H. D. party is billed for this week.

Front Street Theatre (Daniel A. Kelly, manager): Minnie Oscar Gray and Wm. T. Stephens to good audiences all last week. Saved from the Storm. An olio preceded the drama. This week, Fanny Herring in Jack Sheppard, supported by the stock company. There is also an olio.

Items: At the performance of Snelbaker's combination on Monday night last week, Little All Right fell from his rope to the stage and hurt himself slightly.—Mrs. L. R. Shewell (Olivia Rand) has been ill at the residence of a friend in the northwestern section of this city. Her sister, Rosa Rand, is here with her.—Manager J. W. Albaugh, of the Holiday Street Theatre, was quite sick during the early part of last week, but is about again.—Daniel Dougherty is billed to lecture at the Academy of Music, Friday, 31st.—The Chimes of Normandy will be given by amateurs next month for a local charity.—Forepaugh's circus is billed for April 10, 11, 12 and 13.—The Havin Musical Association gives a concert on Thursday night, 30th.—The fifth symphony concert given at Peabody Institute on Saturday night, was one of the most enjoyable of the series. Cecilia Gaul was the pianist, and Miss Little the soloist.—A matinee benefit has been arranged for April 3, "Actors' Fund Day." Manager Albaugh has tendered the use of his theatre, and B. W. P. and W.'s minstrels have volunteered their services.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Manager J. M. Hill's Deacon Crankett combination, seriously weakened by the withdrawal of E. J. Buckley, at-

tracted only moderate attendance throughout the week. Hart Conway, who assumes the role of Joe Thatcher, fails signally to appreciate the importance of the character, and his performance suffered in consequence. The mounting of the play was scarcely up to the high average which marks DeWitt C. Waugh's efforts. Janauschek is the attraction for the current week in a varied programme, and will be followed April 3 by Bartley Campbell's Galley Slave combination.

Robinson's Opera House (R. E. J. Miles, manager): The Kralffy Bros.' spectacular entertainments have attracted packed houses the past week. The cast was an indifferent one. It is probable that the party will return at no distant date. Rice's Surprise party hold the boards present week, as also that following, with Patience as the initial attraction. Haverly's Michel Strogoff combination underlined for the week beginning April 10.

Heuck's Opera House (James Collins, manager): Sid C. France's sensational drama, In the Web, is recognized as a very inferior play of the red fire and slow curtain type and Cincinnati audiences were not slow in discerning the fact, and the box office receipts were far from encouraging. The Crankins in '49 will be given full scope present week, and as our amusement frequenters have evidently had a surfeit of bad plays and still worse stars, the usual "lookers on in Vienna" will, as far as Heuck's is concerned, be conspicuous by their absence. Devere in Jasper April 3.

Coliseum Opera House (James E. Fennessy, business manager): The Coliseum has up to recent date been characterized as a theatrical morgue, but Mr. Fennessy's ability has in a measure served to obliterate the effects of previous mismanagement. The more pronounced features of last week's performance were the Wesleys (Maude, Leight, Mrs. John) serio comic, and the Mendals in Gerxan sketches. Harry Miner's Comedy Four are the current attraction, with Carrie Swain as the leading card. Langdon and Allison's Swift and Sure combination is underlined for week of April 3, and will be followed 10th by a variety bill of formidable proportions.

Items: J. H. Kline, formerly connected with the Commercial of this city, but at present treasurer of Jno. R. Rogers' Comedy company, was here 25th en route to New York.—The Hibernian Blues, whose appellation unless modified by the qualification of "strawberry," is somewhat in the nature of a paradox, were locked up by the authorities of Covington, Ky., 25th, charged with an attempt to defraud creditors, and the show advertised for same date was indefinitely postponed.—During the closing performance of Black Crook at Robinson's 25th, Stalacta's (Nellie Larkelle) boat was the recipient of an unlooked for lurch from the unstable waters of the subterranean lake, and the young lady was therefore temporarily prostrated both mentally and physically, and the effect of her stage entrance completely spoiled.—John A. Havlin and his new star, Minnie Madgren, are in the city receiving congratulations upon the success of Foggy's Ferry at Dayton, 24th. R. R. Blake, who came on from New York city to assist in the presentation of the drama returned East 25th.

—John Russell of My Sweetheart combination, has an offer from the Goodwin-Thorne company, and will probably accept the management of the party during the ensuing season, dating from August next.—The opening date of the Vine Street Opera House has been postponed to May 2, and Fitzgerald's Burlesque and Novelty troupe is announced as the inaugural attraction.—Charley Richardson, who has occupied the post of stage manager at the Coliseum since the beginning of the present season has retired, and James Cummings, of Newark, N. J., has succeeded to the position. Mr. Richardson has returned to his home in Ashland, Ohio.—Nat Childs, representing Madame Janauschek's interests, has been performing effective service in her behalf during past week.

PHILADELPHIA.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): J. P. Sousa's opera, The Smugglers, was produced on Monday night. It came with the prestige of a successful season in Washington. The music is good and is fairly sung, and the plot is about the same as that of Contrabandista, which failed in this city two years ago. The Smugglers gives way on Tuesday night to Patti, and again on Saturday afternoon.

Haverly's (Will Morton, manager): Haverly's brought out the Mascotte on Monday night, and in a not very creditable performance, either. Haverly's Opera company has combined with the Emelle Melville troupe, but Melville did not sing Bettina, as she was to have done. The Mascotte will be followed by Patience.

Walnut (George K. Goodwin and S. F. Nixon, managers): The Professor billed the theatre on Monday night. After its long run in New York, comment is unnecessary. Mr. Gillette brought his company with him from New York, and has made some improvements in the lines.

Arch (Mrs. John Drew and J. H. Holmes, managers): Bartley Campbell has a week's engagement with the Galley Slave; Emily Rign plays Francesca.

Lycium (T. H. Hall, manager) Youth entered on its fourth week Monday.

Items: The National Theatre has a very excellent entertainment in Muldoon's Picnic, by Barry and Fay's Comedy company.—Friday afternoon and evening La Damnation de Faust will be rendered in its entirety at the Academy of Music. The orchestra and chorus will be brought over from New York on a special train by Dr. Damrosch, quartered at the Academy, and returned after the evening performance.—Ranch 10 is the name of a border drama at the Eighth Street Theatre. The company is led by Harry Meredith.—Romance and Reality is the play at Wood's, with U. T. C. for the matinees.—A wild ballet is the main feature of the variety entertainment at the Grand Central.—The American has a company of female minstrels and a "powerful drama, entitled Branded."—Willie Edouin is due next week at the Arch, Deacon Crankett at the Walnut, and Anna Dickinson at the Opera House.

ALABAMA.

RUFULA. Shonter's Opera House (P. H. Morris, manager): Robinson's H. D. 23d; fair business. Booked: Hazel Kirke April 8.

Item: Alvin Joslin canceled date 29th on account of changing his course.

MOBILE. Mobile Theatre (T. C. DeLeon, manager): The Tourists 20th to a large house. Eric Bayley's company 26th; Alvin Joslin 27th.

MONTGOMERY. Montgomery Theatre (J. Tannenbaum,

manager): Coming: Eric Bayley's Comedy company 24th in The Colonel. McDonald's Opera House (G. F. McDonald, manager): Arthur St. Elmo 15th and 16th in spiritual seances to good houses. Coming: Smith and Meyster's Tourists 22d; Col. Robinson's H. D. 24th and 25th; Ford's Opera company 30th.

Item: During the next season Manager Tannenbaum will control the Theatre in Greenville, Edward's Opera House, Selma, and act as manager of Nevins' Opera House, Rome, Ga.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Brooks and Dickson's World company this week to tremendous business; Monday night over \$900 was in the house, and on Tuesday night over \$1,000, which is not bad for the American desert. Callender's Minstrels 27th, week.

Palace Theatre (Ed. Chase, proprietor): Good show and good business is the rule. Item: The entrance to the Opera House is being rapidly finished, and will rival any part of the building in splendor.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, manager): Yale Glee Club 22d to fine house. Pat Rooney's combination 23d to full house. Gus Williams presented Prof. Keiser 25th to light house. Hyde and Behman 28th. Booked: Anthony Ellis' Uncle Tommers 29th; Royal Hand Bell Ringers 30th; complimentary recital to William Mason 31st; Nat Goodwin in Member for Slocum April 1; Den Thompson 4th; George Thatcher's Minstrels 7th.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Hill's all the Rage 20th to fair audience. The Boston Ideals 22d drew two immense audiences to hear Fatinitis and Chimes of Normandy. Gus Williams 24th to only fair house. Troubadours 27th. Booked: Banker's Daughter 29th; Nat Goodwin 30th and 31st.

Grand Opera House (C. Peck, proprietor): Nearly 2,000 people assembled to see the variety and sparring entertainment 21st; the last part was suppressed by city authorities in spite of a license. Stoddard lecture 22d to a large house. Miner-Rooney combination 25th to fine business. Alex. Cauffman's combination 28th and 29th.

New Haven Opera House (Minnie Cummings, lessee): Blanche Roosevelt's Concert company 20th to light house. Edouin-Sanger's Sparas company returned 25th to good business.

Item: Hartz, the magician, has shown me a contract of forty-three weeks for next season with Charles Christy, after which he begins a season in England.

WATERBURY.

Opera House (Jean Jacques, manager): Miner-Rooney combination 24th to a packed house. Anthony-Ellis' U. T. C. booked for 25th, failed to appear. Booked: Goodwin-Weatherby combination 29th; Collier's Banker's Daughter 31st.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Alexander Cauffman combination in A Life's Mistake to light business.

DELAWARE.

WILMINGTON.

Opera House (George R. Dyer, business manager): Banker's Daughter company 27th. Royal Hand Bell Ringers 28th. Booked: Hyde and Behman's Specialty company 31st. Edouin's Dreams April 1.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Collier's Banker's company last week to fair business. B. W. P. and W.'s Minstrels this week. Maggie Mitchell April 3.

Ford's Opera House (John T. Ford, manager): George Thatcher's Minstrels last week to good houses. Rhea appeared in Adrienne last night, and was a marked success. From the time she appeared before the large assemblage to the close of the play she held her auditors spell-bound. She has eight recalls during the evening. Mr. Edouin Varrey made a decided hit in the role of Michonnet. House closed week of April 3. The Tourists 10th.

Capital Theatre (Jake Budd, manager): Snelbaker's Majestic Consolidation this week.

Items: The Smugglers was presented at Lincoln Hall 25th, for benefit of Vance and Sousa, the authors, by a company selected from the Operatic Association, with addition of Fanny Wentworth and J. H. Rennie. The manager, H. A. Singleton, takes the company to Philadelphia for one week. No other dates settled upon, though propositions from New York and Boston are under consideration.—Henry Ward Beecher lectures at Congregational Church 29th on "The Moral Uses of Luxury and Beauty.—Forepaugh's Circus April 6, 7 and 8.—Primrose and West will consolidate with Thatcher next season.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): Madison Square Theatre company in Hazel Kirke played to a large house and received an enthusiastic reception. Coming: Tourists 29th.

AUGUSTA.

Augusta Opera House (N. K. Butler, manager): Nothing doing this week. Smith and Meyster 28th instead of as first advertised. The season is nearly over. Coup's Circus April 8.

Item: The new Masonic Theatre has been rented to a company of Augusta gentlemen for three years.

ATLANTA.

DeGiv's Opera House (L. DeGiv, manager): Eric Bayley's Comedy company in The Colonel 23d to fair house. The Tourists 24th and 25th, with matinee, to crowded houses.

MACON.

Ralston Hall (Turpin and Ogden, manager): Eric Bayley's The Colonel Comedy company 22d to only fair house. Hazel Kirke's reserved seat sale opened 23d, and nearly entire house taken for matinee and night 25th. Alvin Joslin closes season 30th, nothing else being booked.

Items: Work on the Academy of Music will commence in April.—The managers of Ralston Hall signify the intention of pulling down and rebuilding this house, and a lively competition is looked for.

SAVANNAH.

Theatre (H. C. Houston, manager): The Colonel 20th and 21st to fair business. Ford's Opera company 27th. Booked: The

Tourists 29th and 30th; Alvin Joslin Comedy company 31st and April 1.

ILLINOIS.

BELLEVILLE.

City Park (John Busche, superintendent): Smith's Double U. T. C. gave a poor show to good house 20th. New Orleans Minstrels 26th.

Opera House: Booked: Mme. Rents's Minstrels 24th.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, manager): George Cartland in The Avalanche 18th to a large house; Hess' Acme Opera company sang Chimes of Normandy 23d to a large audience.

Opera House (Tillotson and Fell, manager): Smith's Furnished Rooms company 22d to a small audience.

Item: Messrs. Tillotson and Fell are arranging a Summer tour for their star, Grace Cartland, among the resorts of Wisconsin and Minnesota.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Furnished Rooms 20th; Minnie Palmer in My Sweetheart 22d—both to fair houses. C. H. Smith's Uncle Tom 24th turned hundreds away.

DIXON.

Dixon Opera House (J. V. Thomas, manager): Nothing this week.

FREEPORT.

Wilcoxon's Opera House: T. D. Wilcoxon, manager: Cartland-Murray company three nights, beginning 23d in Romeo and Juliet to a small house; 24th they played Panor ette, a Child of the Alps; followed 25th by a matinee performance of East Lynne, closing in the evening with Nancy Sykes. Nothing booked.

JOLIET.

Opera House (E. S. Barney, manager): Charles Forbes' Dramatic company 21st to good business. Boston Comedy company in Furnished Rooms 23d to fair house. Jessie Couthout, elocutionist, 24th to a splendid house.

LINCOLN.

Gillett's Opera House (J. T. James, manager): C. H. Smith's Boston Comedy company to good audience. Booked: Byrnes and Murray's Comedy company April 3, 4 and 5.

ROCKFORD.

New Opera House (J. P. Norman, manager): Aldrich and Farloe in My Partner 20th giving a splendid performance to big house considering Booth came the following evening. Edwin Booth in Hamlet 21st to crowded house; receipts \$1,500. Remyani in concert 26th. Cartland-Murray company April 3, for week.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Mme. Rents's Minstrels 22d to a large audience. Hess' English Opera company in Chimes of Normandy 24th; Olivette, matinee, 25th, and The Widow in the evening. Booked: Only a Farmer's Daughter 31st (second appearance this season); Robson and Crane April 3 and 4; Hoey Hardie 7th; Fred Warde 8th and 10th.

INDIANA.

FRANKFORT.

City Hall (Fisher and Smith, manager): The Agnes-Wallace Villas combination 10th came to good business; Donavon's Tennesseans 20th to fair business; Deakin's Lilliputian Opera company 21st to large business. Booked: Lester combination 27th, 28th and 29th.

FORT WAYNE.

Academy of Music (J. Scott, manager): Fiske Jubilee Concert company 22d and 23d to large houses. Booked: Wilbur Opera company in Mascotte 27th; Hoey Hardie's Child of the State April 1.

Item: The Building Committee of the Masonic Temple and Opera House have advertised for bids looking to the completion of the building at an early day.

GREENCASTLE.

Hannemann Opera House (Brattin and Blake, managers): Emma Abbott appeared in the Chimes of Normandy 18th to a tremendous house.

KOKOMO.

Opera House (H. E. Henderson, manager): Madison Square Theatre company, No. 4, in Hazel Kirke 22d to a good house. C. H. Smith's Double U. T. C. company booked for 30th; Only a Farmer's Daughter for April 4.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): No attractions last week. Booked: George H. Adams' H. D. April 6; Hazel Kirke company, No. 1, 8th.

Items: The New Variety Theatre opens April 3, under the management of J. Slider. Wes. Stetinger, stage carpenter at the Opera House, takes charge of the bill-posters' department of Miles Orton's Circus again this season.

PERU.

Concord Theatre (L. M. Clark, manager): Madison Square Hazel Kirke company drew a large and refined audience 21st; company only fair. Booked: Donavon's Original Tennesseans 30th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Lotta in Bob 21st to a large audience. C. H. Smith's Double U. T. C. 23d to good business, though the eighth performance of this drama this season My Sweetheart 27th. Coming: Hess' Acme Opera company 28th and 29th; Frank Mayo in Davy Crockett April 1.

Atlantic Garden Theatre (C. D. Armstrong, manager): Business continues very good.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Callender's Colored Minstrels (Gus Frohman, proprietor) 21st to fair business. Edwin Booth in Hamlet 24th to the largest audience this house has yet contained; standing room sold at \$1.50, and every foot of available space was occupied. Booked: Adelaide Cherie in Only a Farmer's Daughter 27th; Frederick Warde April 1.

Grimes' Opera House (R. M. Washburn, manager): Florence Herbert combination week commencing 20th; business moderate. Robson and Crane will be the next attraction; date not given.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Minnie Palmer did well 15th. Fanny Davenport 17th to good house; Hess' Acme Opera company 18th and matinee; business good. Genevieve Rogers is billed for 30th, 31st and April 1.

DUBUQUE.

Opera House (Duncan and Waller, manager): Fanny Davenport 18th in School for Scandal to big business. The Cartland-

Murray combination opens 27th in Fanchon for one week; second engagement this season. Booked: My Partner April 3; B. McAnley 6th; Tom Keene 7th; Annie Pixley 8th.

COUNCIL BLUFFS.

Dobany's Opera House (John Dobany, manager): The house was crowded 21st to witness first appearance in this city of Adelaide Cherie in Only a Farmer's Daughter; the audience was very much delighted with Miss Cherie, who is one of the most charming actresses who ever appeared before a Council Bluffs audience. Miss Welby, as the Farmer's Daughter, well presented a fine character. The company throughout was a strong one. Harry Webber and company 22d presented the well-known comedy Nip and Tuck to a good audience. Fay Templeton Opera company billed for 25th; Phoea McAllister Dramatic company 27th and 28th. Booked: Anna Pixley 31st; Swedish Lady Quartette April 1; Hyde and Behman's Muldoon's Picnic 3d; Dupres and Benedict's Minstrels 7th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Edwin Booth in Richieu 22d to a very large audience.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Only a Farmer's Daughter 17th and 18th and matinee to good houses; company good.

Academy of Music (Wm. Foster, manager): Frank E. Alken's Dramatic company week of 20th to light business.

IOWA CITY.

Opera House (John Coldren, manager): Hess' Acme Opera company in Olivette to immense business 30th.

Item: This town is being showed to death by local amateurs.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Florence Herbert closed a good week's business 18th. Minnie Palmer's return engagement 20th to big business; more money than first engagement. Bartley Campbell's My Geraldine comes 30th; Frederick Warde 3d and 4th; Robson and Crane in Our Bachelors 6th; Janauschek 14th; Dupres and Benedict 17th.

Gibbons' Opera House (P. Gibbons, proprietor and manager): Mme. Rents's Female Minstrels 18th to crowded house; Zera, magician, 25th.

OTTUMWA.

Hyde and Behman's Muldoon's Picnic 18th; Fay Templeton's Comic Opera company 21st and 22d; Adelaide Cherie in Only a Farmer's Daughter 23d; all to good business. Coming: My Geraldine company April 1; Dupres and Benedict's Minstrels 14th.

KANSAS.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Forhan's Dramatic combination closed a week's engagement 18th to medium business. Coming: Bartley Campbell's My Geraldine company 24th; Boston Ideal company April 1.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Hazel Kirke company, No. 3, 23d to good business. Milton Nobles 25d to ordinary business. Coming: Callender's Georgia Minstrels 25th.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): The Madison Square Theatre company No. 2; played Hazel Kirke 20th to crowded house. Dupres and Benedict's minstrels gave a fair show to slim business 21st. Milton Nobles played Interviews to big business 23d. Coming: My Geraldine 26th; Annie Pixley 27th; Tom Keene 29th.

TOPEKA.

Crawford's Opera House (Lester Crawford, manager): My Geraldine 23d and Galley Slave 24d to light business. The scenery carried by this company is the finest ever seen on our stage. Milton Nobles in Phoenix 24th and Interviews 25th to excellent business. Coming: Madison Square Hazel Kirke 27th and 28th.

Theatre Comique (W. McAvoy, manager): Opens this week with a bill comprising fifteen people.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Skiff's Minstrels 21st to fair house; Buffalo Bill 23d to big house. Booked: Annie Louise Cary April 12.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Two large audiences witnessed Joe Murphy in Kerry Gow and Shaun Roe 20th and 21st; Buffalo Bill and his gigantic combination 24th and 25th to tremendous business.

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 Hanley, Mart
 Hassard, Augustus G.
 Howson, Emma
 Hawley, Victor J.
 Jarrett & Rice
 Jansauhrk, Mme.
 Jones, Willie
 Jarret, H. C. 3
 Johnson, Col. Robert
 James, W. St. I.
 Kreising, Hans
 Kaufman, Alex
 Kralffy Bros.

The New York Mirror has the
 Largest Dramatic Circulation
 in America.

We shall soon take up the subject of free admissions to provincial performances, and ventilate it so thoroughly as to relieve managers and agents from the present nuisance of deadheads who press in upon some bogus or distant connection with the press. Send us along the facts and we will make good use of them.

Why should not the railroads, which are indebted to the profession for an immense amount of traffic annually, be asked to contribute handsome sums to the Actors' Fund? They could not invest the money better.

A. M. PALMER, of the Union Square, is winning golden opinions from all sorts of people by his magnificent work for the Actors' Fund. From the first inception of the project by THE MIRROR, Manager Palmer has been its constant champion and advocate, and to him much of its success will be due.

Actors' Fund Monday.

The arrangements for the simultaneous matinee benefits for the Actors' Fund, at all the leading theatres of this city next Monday, are completed. At all the theatres, except Booth's and the Windsor, the regular evening programme will be repeated for the Monday matinee. At Booth's the Florences will play the Mighty Dollar, appearing in the Ticket-of-Leave Man in the evening. The Windsor will postpone its Actors' Fund benefit, as M. B. Curtis, who will be playing there, has already given a benefit at Haverly's. We are in hopes that P. T. Barnum will join with the theatrical managers in donating the receipts of his circus at Madison Square Garden on Monday to the Fund. If this be done—and we are sure it will be if the suggestion be followed up by a letter from Treasurer Palmer—the Fund will be thrown open to equestrian and acrobatic professionals, whom we should not like to see left out in the cold.

The police, who are selling general tickets for the matinees, report a large demand. In every theatre the actors and actresses have been supplied with a certain number of tickets to dispose of among their personal friends, and the sale is surprisingly active. Tickets can also be procured at any box-office, and are good for any theatre. We want to see such ticket agents as Bullman and Brentano offering these tickets for sale, without extra charge or percentage, for the good of the Fund. They ought to be willing to do this much for the sake of the profession. No doubt a note from Treasurer Palmer will secure this result. A few letters will also secure the sale of the private boxes at all the theatres to prominent citizens, like the Mayor, Vanderbilt, Gould, Kelly, Judge Brady, Thompson and their associates. Monday will be a holiday for most classes of people, and every class should be represented at the benefits.

Meanwhile, we continue to receive letters from prominent stars and managers offering benefits to the Fund. In addition to those from Fanny Davenport, Alice Harrison, Milton Nobles, John T. Raymond, and the advance of \$1,000 from J. K. Emmet, we print, this week, John McCullough's noble letter, a communication from Aldrich and Parsloe, a letter from N. C. Goodwin, another from the management of the Windsor Theatre, and our correspondents report that benefits are being organized all over the country. New York City will certainly give at least \$10,000 to the Fund next Monday. Some estimates double that amount. Other great cities, such as Boston, Philadelphia, Chicago, Cincinnati, St. Louis and San Francisco, are yet to be heard from; but they will do as well, or better, if, instead of the regular evening programmes, special bills shall be presented at the Actors' Fund matinees. This is the secret of big benefits—to give the public something extra for their money—and whenever this plan is adopted it will result in increased receipts.

We are not fixing our mark too high, therefore, in urging the profession not to be satisfied until the Fund consists of an even \$100,000. Properly invested, the interest of this sum will be \$5,000 or \$6,000 a year, which is quite sufficient to relieve all the poor and sick professionals. Thus the capital of the Fund will remain untouched to bless and benefit their children and their children's children. To accomplish this, a splendid start must be secured next Monday. May the sunshine and the skies smile upon the generous efforts of the profession. May Nature lend her aid to Art upon that memorable day. May all the theatres be crowded from orchestra to gallery. May immense audiences and deserved applause inspire and reward the ladies and gentlemen who are laboring to succor their afflicted brethren and sisters. This is the first time in the history of the Stage that the profession, which is always so willing to help other people, has made an earnest, unanimous and hearty effort to help itself. Next week we shall be able to publish the financial outcome of this glorious undertaking, and we trust and believe that the figures will be as surprising as the energy already displayed, and the work of THE MIRROR be crowned with abundant success.

A Change of Tactics.

A mere handful of theatrical managers have worked a great revolution in the past five years. Formerly the business system of a manager included only a date-book and an expense account. Personally supervising his receipts and disbursements, and himself attending to the making of contracts he never knew precisely how he stood until the end of each season when he performed a subtractive piece of mathematics with the funds he had banked, using his original capital (if any) for a subtrahend or minuend accordingly as he had made or lost money. As for anything more than this simple procedure it is doubtful if it ever entered his mind that anything further was necessary in the transaction of his business. He paid

his actors, printers, and railroading promptly when he could, and when he couldn't, was satisfied to worry along until he was able to discharge these debts. This was a very easy-going plan, requiring little forethought. But it necessitated all sorts of manoeuvres from time to time to tide over difficulties that frequently arose. Such slipshod methods would not answer in mercantile pursuits. A. T. Stewart would not have become a merchant prince had his early career been passed in "kiting" cheques, putting off creditors with cheap promises, paying his employees whenever money came into the shop, and deferring their wages when trade was slack. But managers five years ago knew that theatrical operations were not based upon sound business principles; that credit was easily got from the people with whom they had to deal. Although generally honest in intentions they were not always capable of putting them into execution. They contracted bills as a beginning, with the firm resolve to use every endeavor to earn money afterwards to settle them with. Sometimes the scheme failed to connect. Of course there were some exceptions to this class, which assist in proving the accuracy of our statements. A few managers were wealthy men, who could meet every obligation they incurred. They never thought of departing from the loose manner of doing business, however, which their less fortunate brethren practiced.

At about the time to which we allude a foreign element was introduced into theatrical management. It brought new blood into the profession, and the effect, which can be traced to no other cause, became directly noticeable. Great enterprises were undertaken; business was systematized, and its machinery worked with the precision of clockwork; the operations became astonishingly extensive, and unprecedentedly profitable. Sections of the country were divided up and controlled by individual managers. It became common for one man to handle anywhere from two to ten combinations and stars. The conservative, slippery, picayune style of doing business went out of fashion, the men who came in with the dawn of the new theatrical era crowding out the barnacles who still clung to the feeble ideas of their early training.

The new comers were capitalists, recruited from other walks of life, but they had a genius for management. Their skilful, orderly movements contrasted as forcibly with the old-time way as the quartz-crushing machine of to-day with the primitive sledge-hammer of thirty years ago. They directed their companies or "enterprises" with the skill of accomplished generals moving an army. They were not speculators or gamblers, but substantial business men.

The good result of this innovation is felt in the solidity and expansiveness of theatrical management to-day.

Men like J. M. Hill, the Frohmans, Brooks and Dickson, and a score of other prosperous operators we might name, monopolize the cream of it all. There is a hue and cry raised against Monopoly by politicians and discontented laborers just now, but the theatrical monopolies have thus far been productive only of good, and it is not likely that the monopolists will cease to prosper so long as they employ more people at greater and surer salaries, and pay as they go, drawing from a reserve capital whenever it is necessary to make up deficiencies, and investing their money like merchants and manufacturers, because they are satisfied to do so in the certainty of ample return.

We are not afraid of such a Monopoly, and the profession at large shares our confidence. Every season that passes will raise the business of manager higher and higher in general estimation. Already its importance has forced itself upon the attention of our government both State and Federal. The necessity for certain laws to regulate abuses that now exist are being discussed; and a strong movement is afoot to crush out the absurd exaction of licenses that managers are now obliged to pay. The efforts we made last Winter toward obtaining an International Dramatic Copyright, although not entirely successful, have stirred up those interested to a sense of their apathy and will, we hope, lead to a stronger and more united attempt in the near future.

The rooting out of the old hap-hazard style of managing and the application of good healthy principles has been of incalculable benefit to the profession, and those that are brought in business contact with it.

We are willing to second the nomination of the *Spirit* that Lester Wallack shall be the President, or figurehead, of the Actors' Fund, as he is the oldest manager in New York. Are there any objections to this motion? We put the question to the whole profession.

Which theatre is going to return the largest amount of money for the Fund next Monday afternoon?

Laura G. Clancy.

Laura G. Clancy's picture appears on the first page. She is now seventeen years of age. She first appeared with Mary Anderson in 1879, and remained two seasons, playing small parts, which is the only experience she had until last Summer. She then engaged with Frank Mayo for leading business under the management of her uncle, E. M. Gardiner. She played a leading role for the first time in Providence, when she was cast for Ophelia, September 12, 1881. During the present season Miss Clancy has successfully supported Mr. Mayo as Julie De Mortimer, Calantha, Desdemona, Anu of Austria, Pauline and Parthenia. She is considered by competent critics to be one of the most promising young actresses of the day.

Personal.



BOTSFORD.—The above is an accurate likeness of Estelle Botsford, the young lady who is creating such favorable comment in musical circles. She has a phenomenal voice, which so charmed P. S. Gilmore that he has undertaken to bring her out, and she will make her debut at his benefit testimonial April 10.

DAZEY.—C. T. Dazezy is to write a play for George Riddle, on a subject suggested by the latter.

BOOTH.—Edwin Booth was given a breakfast Wednesday last by a number of his Chicago admirers.

SARGENT.—Harry Sargent is in town looking very miserable. He was summoned here to attend the funeral of his wife's mother.

BELL.—Digby Bell has severed his connection with the Rookery, and has gone to San Francisco to join the Comley Barton troupe.

COGHLAN.—Rose Coghlan has not returned to the cast of Youth. She was able to sit up Tuesday, but will not be able to play for a few nights.

SEARLE.—Cyril Searle left Wednesday for England on the *Gallia*, having been hastily summoned by the dangerous illness of his stepson, Frank Butler.

LINGARD.—William Horace Lingard and company returned from a trip through New Mexico, Arizona, etc., Monday. They had an exciting time among the miners, but made money.

ELTON.—William Elton is grieved over the loss of his four-year-old girl who died Monday night after a brief illness. The comedian's sorrows are not lesser than those of other people.

STAFFORD.—William Stafford has made his mark as a star this season, and it speaks well for his talents that managers are rapidly filling time for him through his capable manager, F. P. Smith.

ELMORE.—Pretty little Marion Elmore will not be a member of Edouin's Sparks next season, although it is possible she may prolong her engagement through the Summer with the party.

Rogers' Free Advertisement.

"Call me not fool, 'till heaven hath sent me fortune."—AS YOU LIKE IT.

The study of John R. Rogers is amusing if not profitable. In common with many others, we have watched his attempts to wear the mantle of Notoriety, which the death of George Jones, Count of Johannisburg, left without an owner, and the spectacle has proved entertaining. Although Rogers has not succeeded in the endeavor, he has attained celebrity of quite a different character, and stands before the laughing profession to-day a harmless, chattering *farceur*. The cap and bells are wanting, it is true, but these attributes are by no means essential to the modern buffoon, whose occupation is readily recognized without them. John R. Rogers wields an illiterate pen instead of a bauble, dresses his idiosyncrasy in motley, but in clothes of the period; circulates his foolishness by means of advertisements in the papers, or by the more convenient and less expensive medium of congenial zany of the press, who readily push his interests in their columns, while everybody else looks on and grins.

Who but a buffoon would submit himself and his artists to ridicule by publishing such an utterly imbecile announcement as that which appears in our business columns over the signature of Jno. R. Rogers, Manager? Was it necessary for the publication of an improper interview between a Chicago *Herald* reporter and Minnie Palmer in the actress' dressing room, to destroy our be-

lief in the innocence of the light-headed Rogers' imbecility?

Our readers will recall the following paragraph anent this same interview which appeared in *The Usher's* column two weeks ago: "The *Herald* specially detailed a man to relate what he saw while spending an hour in Minnie's dressing-room. What the bold Chicago scribe did see would have made a blushing New York reporter retreat. The little woman pulled off her stockings, removed her dress and petticoats, disclosing her figure robed—that work scarcely fits the situation—in a short, white something 'trimmed with cretonne lace,' (I always thought cretonne was the gorgeously figured stuff which is used to cover furniture and curtain windows, but I bend to the superior knowledge of the *Herald* man in these things) 'and a pair of cardinal *corsets*. Under this was a low-necked, short sleeved mero edged with crocheted worsted lace; getting her arms out of the vest she pushed the whole thing down.' So writes the truthful reporter, but it may have struck his reader that even if the innocent Miss Palmer was so lost to propriety as to go through the process of undressing before a strange man in the privacy of her dressing-room, the editor of the *Herald* should not have printed a column of such improper trash simply to advertise an actress. If John Rogers thinks his star needs notoriety, and procures it by getting a reporter to reveal the mysteries of her toilette, it is his own business, but decent people will deplore such wretched schemes, for the discredit thus brought upon the profession. No wonder the Chicago parsons fight the stage when actresses and newspapers wantonly put good weapons into their eager hands!"

The sequel to the publication of these comments was an increase in the business of the Western Union Telegraph company. Last week we received the following dispatch from Mr. Rogers:

DECATUR, Ill., March 21, 1882.

EDITOR NEW YORK MIRROR:

If you are a gentleman you will retract that slur on Minnie Palmer's character, published last week. In first issue, you know the reporter must have been a lady, and the manuscript was altered by some man on the *Herald*, not considering the result, or maliciously, for an ad. for the paper; trifling with a lady's reputation is not fun. JOHN R. ROGERS.

On the following day another telegram arrived from the seat of war, which was signed by the name of Mr. Rogers' star. It read as follows:

DECATUR, Ill., March 22, 1882.

EDITOR NEW YORK MIRROR:

In justice to a lady—and you know my reputation is such—you will state the reporter who sat in my dressing-room was also a lady, and I am positive some horrid man altered the original article and did not consider the injurious result. As for many of Mr. Rogers' advertising methods, I would like to prevent, but my contract with him, consuming seventeen pages of legal paper, is such that I have no voice in anything, and the only reply he makes me on such occasions is: "Did you ever make so much money in your life? Don't we do more business than any of our oppositions? It is envy that prompts these malicious reports. So go to bed." What can I do? MINNIE PALMER.

Wishing time to lay these remarkable telegraphic messages before an expert for interpretation, we announced last week that THE MIRROR's reply would be deferred until the present issue. This was instrumental in bringing another dispatch from the impatient Rogers:

NILES, Mich., March 23, '82.

EDITOR NEW YORK MIRROR:

Both telegrams sufficiently clear to prompt you to clear Miss Palmer from the contemptible insinuation you published, if you are a gentleman. Do you refuse?

JOHN R. ROGERS.

We do refuse. Now, what is Mr. Rogers going to do about it?

The *Herald* article appeared as quoted by *The Usher*; it was written apparently by a "horrid" man; it called forth no protest from Mr. Rogers until the comments appeared in this paper, which comments we reiterate now word for word.

Mr. Rogers' explanation convinces us that the whole affair was a put-up job. The *Herald* report appeared as if written by a man in order to stir up a sensation, when Rogers would come out with an indignant denial of the reporter's sex, as he has done in the foregoing telegrams. To the average reader it will be difficult to discover any extenuation in this circumstance. It is also evident that Mr. Rogers was the author of Miss Palmer's telegram, its pointed allusions to the popularity of My Sweetheart showing a generous appreciation of the value of a free advertisement which we know that bright little woman does not possess. Therefore this dispatch is entitled to as little consideration as the others.

Mr. Rogers makes liberal use of the phrase "if we are a gentleman." This last is a strange word for Mr. Rogers to send to us even through the silent medium of the telegraph. The circumstances attending its repetition reluctantly force upon us the conviction that Mr. Rogers is far from being a gentleman himself.

Not satisfied with acting the part of a harmless buffoon, Mr. Rogers has proved that beneath his amusing quips and antics there lies a determination to advertise himself and his clownish management by practices which would put an honorable man to the blush.

The fool's license is great, but even a fool may transgress the rigorous bounds of decency and propriety, as Mr. Rogers did in allowing the publication of the Chicago *Herald's* demoralizing article.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

Behind the scenes at the Standard last Saturday there was enacted a very amusing comedy. The stage hands, evidently alive to the peculiar policy of the management in taking off Patience during the full tide of its career, marked the occasion by appearing in mourning with a crape cuff on each arm, and black hat-band and weepers. Under the stage was arranged a capital representation of a tombstone, with banks of flowers, vases and iron railing. Inscribed on the stone were these words:

IN LOVING MEMORY OF

PATIENCE.

Murdered in Cold Blood by

CLAUDE DUVAL

(William Carleton.)

"Revenge this foul and most unnatural murder."

"Thus bad begins and worse remains behind."

A. D. 1882.

In front, some persons in the audience, Bunner, Valentine and Munkittrick, of *Puck*, were determined to mark their sense of annoyance or displeasure by calling at the fall of the curtain for "Lady Jane," who on appearing received a perfect ovation, and for Bunthorne with shouts and cheers.

And speaking of Patience reminds me to say that Miss Roche does not go to England, because she put her foot down and said, No! when D'Oyly Carte cabled over for her. That settled it. The massive Roche is as big a customer to deal with as Jumbo himself, and the management gave up threatening and entreating in despair. They acted wisely.

Beans and funny stories come from Boston, more or less, and here is about as good a specimen of the latter as they have sent me this season:

The scene is Clarke's Sample Room; Time 4 P. M. Enter sawed-off tragedian pale, care-worn and piratical looking.

"Give me," quoth he, "a cock-tail."

The decoction was made and handed over the bar with a flourish by the gentlemanly barkeeper. The sawed-off tragedian was just in the act of putting the contents into that stomach which had been fostered and nursed at the expense of many a New England landlord, when the barkeeper remarked it might be judicious to make a settlement for the drink in advance. But the tragedian, anticipating the suggestion, with one gulp was the means of making Clarke a loser by fifteen cents.

"Charge it," muttered the toy tragedian, "and when I return from Lynn with my Celebrated Case company I will pay you, aye, every penny." At this critical juncture enter young and handsome light comedian from London—I mean from Lights o' London.

"Good morning," quoth the Comic to the Tragic, "what brings you to Elsinore?"

"Taint in my circuit, but we turned 'em away in Brockton. I say, Ned, what are you going to do next season?"

"I go with Nat Goodwin."

"Bah!" contemptuously exclaimed the tragedian, in a morose and muffled tone, as he gently thrust his turfed fingers between the third and fourth buttons of a queer second old man's vest. "Nat Goodwin—I taught him all I knew."

"You were a — fool," replied the other.

"You should, have kept some for yourself!"

Exit Comic, followed by Tragic, in quest of a quarter.

Curtain.

Actor: (soliloquizing on the square). Season closes next week. H'm! I'll have just eight dollars left from my last instalment of salary. The fare home is nine dollars. I guess I'll go there for the Summer. I'll telegraph my father that I'm within one dollar of home, and request him to send the amount necessary to cover the deficiency. No, I won't do that either—he'd say if I was so near by I'd better walk in the town of the way. What'll I do? Stay in the rest all Summer? Yes, that's best. (Exits into Criticism joyfully.)

Progress of the Fund.

The Actors' Fund is progressing gloriously. The profession and press have combined, as they should, to further the great object. Many offers of benefits have been received, and outside of the New York matinees next Monday a large sum will undoubtedly be realized before May. The Fund, commenced by M. B. Curtis, J. K. Emmet, and John T. Raymond, is all ready for work, and as soon as a meeting of actors and managers can be arranged, at which to ratify the nominations that have been made for trustees, the organization will be complete. The names of J. M. Hill, Edwin Booth, Henry E. Abbey, Leon Abbott, we believe to be agreeable to everybody, but should the profession know of better men for the important trust, they have the privilege of nominating and selecting them.

Some papers claim to have discovered that Mr. A. M. Palmer is using the Fund for personal advertisement and aggrandizement. We cannot believe this, but if we did, THE MIRROR would certainly oppose any such device. So far as we know Mr. Palmer's efforts have been all directed toward the assistance of the Fund. He has labored tirelessly to organize the manager's benefits; he has taken upon his shoulders the arduous task thus entailed with enthusiasm; he will give the gross receipts of the performance Monday afternoon to the object. There are always people to grumble at every good work, and Mr. Palmer may find solace in remembering that. We think ourselves that Mr. Palmer has blundered in proposing the managers of New York as sole custodians of the money they will raise. But this is a matter which the profession will quickly dispose of one way or the other at their meeting. Meanwhile the money to be raised Monday will be administered by Mr. Palmer under the guardianship of the city managers, while the sum already in hand, the result of individual efforts and donations, will be supervised by the Board of Trustees which THE MIRROR and the profession have chosen to act provisionally until they or others may be properly elected at the meeting. We announce now that we shall support the motion that will be made to place Mr. Palmer, or anyone else who may be chosen permanent treasurer, under bonds heavy enough to cover the amount of funds given into his custody. This is a provision which the profession unanimously wish made, and to which Mr. Palmer or whoever may become permanent treasurer, will not object. Such protective measures are employed in the case of every incumbent of a position of public trust.

INTERVIEW WITH MANAGER PALMER.

"The tickets for the Fund benefits are selling finely," said Mr. Palmer to our representative. "Colonel Sinn has just sent over for one thousand more, having disposed of the first lot. Over here we are not far behind. I estimate the probable proceeds at from \$10,000 to \$12,000. This is a moderate anticipation. A statement of the money thus far received and the donors is as follows:

M. B. Curtis's Benefit.....	\$251.00
John T. Raymond.....	100.00
J. K. Emmet.....	1,000.00
William Stafford.....	50.00
J. T. Raymond's company.....	44.00
Minnie Cummings.....	5.00
	\$1,474.00

"The \$44 from Raymond's company was sent in response to your call for the relief of Hernandez Foster, but which was not used, and is now turned into the Fund by consent of the donors. It is reported to me by Superintendent Walling that Captain Caffrey, of the First Police Precinct, has already forwarded \$1,000 to him as the sales thus far in his precinct. I sent twenty tickets to the Municipal Gas Light Company which were taken by the clerks, and the Vice President forwarded \$300 with the following letter:

MUNICIPAL GASLIGHT CO.,
358 and 360 Fourth avenue.

DEAR SIR: I enclose you herein a check for \$300 as a contribution from the Municipal Gaslight Company to the "Actors' Fund," and beg to express our entire sympathy with the object you have in view.

H. E. GAWTRY,
Vice President.

MORE BENEFITS.

We were sure Louis Aldrich and Charles T. Parsloe would be among the first to offer their services for a benefit, and we were not wrong, as the following dispatch from those gentlemen will show:

ST. PAUL, Minn., March 29, 1882.

EDITOR NEW YORK MIRROR:
We think we can do the most good by starting the Actors' Fund boom on the Pacific Coast. We propose to give our benefit in San Francisco in May, when, with Haverly's co-operation, we will give the good cause our entire gross receipts.

LOUIS ALDRICH,
CHARLES T. PARSLÖE.

This performance will yield a handsome return, we can safely predict, and in advance we tender sincere thanks to the Partners for their hearty and substantial encouragement.

Mr. John T. Raymond writes the following characteristic letter, enclosing his cheque for \$100, which we have handed to Treasurer Palmer and received his receipt. The trustees of the Fund requested Mr. Palmer to draw upon Mr. Raymond two weeks ago according to the latter gentleman's instructions, but the treasurer forgot to do so.

TOLEDO, O., March 27, 1882.

DEAR MR. FISKE: Don't you think it would be better to arrange a monster benefit in New York some time in May, when all the stars and combinations are available, and produce a standard play with a special cast, or scenes from different plays, than to give a number of benefits. That would

necessarily tire the patience of the public, particularly as they would follow so soon upon the 3d of April performance. I see by THE MIRROR that a number of stars have offered their services and the entertainments would all come in May. Think this over. In any case, use me as your best judgment suggests. I congratulate you on the success of your efforts for the fund. Find enclosed this check for \$100.

Believe me your friend,
JOHN T. RAYMOND.

These capital suggestions dovetail nicely with those of John McCullough, in a letter which he sends to the *Spirit of the Times*, a paper which ably seconded THE MIRROR in its efforts to establish the Fund. We believe the plan of a mammoth bill is an excellent one, and with the consent of Mr. Raymond, and Mr. McCullough to back us, shall begin to make the necessary preliminary arrangements. We shall use our endeavors to help secure Mr. Booth for this occasion, and we feel certain of engaging his valuable assistance. Here is Mr. McCullough's letter:

NEW ORLEANS, March 15.

DEAR SPIRIT: I think it would be worse than useless to give a benefit for the Actors' Fund at Memphis. You know they are suffering dreadfully there from the effects of the floods. It would seem like a mockery to announce a benefit for anybody except their own sufferers, although, with true Southern spirit, they would respond according to their means. I think that I shall give a benefit at Memphis for the suffering people, whose necessities cannot wait, and who have no hope of relief from a professional organization.

God knows, and you know, that I would do anything to aid the Actors' Fund. It is a grand thing for the profession to have such an institution, so that the unfortunate ones may be helped when they need it, without delay or red tape. We have long required such a noble charity to aid the poor and sick in our profession. I am with you in the matter heart and hand.

Would it not be feasible for dear Edwin Booth and myself to play together for the Fund? I shall be free after May 13. If Mr. Booth does not sail for Europe before that date, Othello or Julius Caesar might be acted at a Fund benefit, in New York, or Boston, or Philadelphia. Better still, if you think it practicable, we might give a benefit in each of these great cities. If Mr. Booth will kindly agree to this, and it can be arranged, I am your man.

It is possible for Edwin Booth to play at that time, perhaps Miss Mary Anderson would join with me for such a benefit. Pray request Dr. Griffin to write to you upon the subject. If you can think of any other combination that would bring about a grand result in money for the Fund, pray advise with me, and I will work with you in any or every way you can suggest for the good of the cause we have at heart.

Yours always,
JOHN McCULLOUGH.

Miss Anderson has not yet been heard from, but her sentiments, expressed some time ago in THE MIRROR, lead us to believe she may be relied on. With Booth, Raymond, McCullough and Mary Anderson in a standard play at Booth's or the Academy of Music, \$6,000 could easily be cleared at increased prices.

Nat Goodwin offers in the following sprightly style to do his best for the Fund, with the others:

NEW YORK, March 27, '82.

EDITOR NEW YORK MIRROR:

I regret very much that we did not have the opportunity of giving a benefit for the Actors' Fund at Boston, last week; but we should have had only two days to advertise it, and the project for which you have fought so gallantly deserves larger and better preparations. However, as we say in Paris (Ky.) what is only postponed is not lost. You know that I am with you in the Fund, from Alpha to Izzard, and although I sincerely hope that no member of my company may ever be compelled to apply to Treasurer Palmer for a friendly umbrella on a rainy day, yet I intend to see Joe Emmet's \$1,000 (three cheers for him!) and raise him so high that he will feel that he has only given about fifty cents, and go through his clothes for another \$1,000. You hear me? "I am a Pirate King!"

My time is not my own this season. Hearing that, like tide, it waits for no man, I got rid of it to Brooks and Dickinson, who are making as good use of it as Maude S. or St. Julien. Neither are my company my own—my room I fill is. But I am certain that my princely managers will readily consent to our playing for the Fund in San Francisco; and that our company, whoever they may be (for we are reorganizing now to face the raging Pacific), will be happy to volunteer. Indeed, I have yet to meet the first manager, actor or actress who has said one word except in praise of the Fund and of THE MIRROR for your efforts in establishing the Fund—the ablest project, in my humble opinion, yet proposed for helping the sick and needy professionals.

Yours for the cause,
NAT GOODWIN.

P. S.—This letter is not for publication, of course; but if you think anything from my pen would help the Fund, please ask my friend, Stephen Fiske, to write me a grand, touching epistle, like John McCullough's (with nothing funny in it, mind), and sign my name to it, while I steam away to the glorious climate of California, sir, to draw the dollars for the first Fund benefit in 'Frisco.

Deloss King, of the Emmet company, writes: "Allow me to congratulate you upon the realization of your dream, the grand fruition of your labors—the Actors' Fund! Mr. Emmet gives another benefit here on Wednesday. People who say he is not charitable do not know him. I say Hurrah! with a dozen 'frighteners.'"

A well known actress comments on the Fund and some of the movers with a pen that is innocently tipped with satire:

"HALF-WAY HOUSE,"
March, 29, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR: I am enchanted with your noble and successful efforts to establish a fund for poor actors. But how about poor actresses? Or are our particular benefactors to be the protecting wing of the male factors? If so, very well.

I am cogitating how long it will take for the Fund to become practically beneficial,

as I shall probably be one of the first, from present indications, to pay it my devotion. Cannot you place me on the furnishing committee? as I should then have ample opportunity to superintend the decorating of my own future apartment.

Have the sites been chosen, or are the edifices already constructed? I hope the Summer residence overlooks the Hudson, and the Winter, Fifth Avenue.

Of course everything will be conducted on a really grand scale. Let me see. For treasurer, A. M. Palmer. The generous Palmer! What showers of charitable din money already descended upon my enraptured vision. Five trustees! But oh, saddest of mistakes. Lester Wallace heads the list; of course you could trust—see the dependent ladies to him, but could you entrust him to the ladies? Never! The sparring of Mormon wives would be dove-cooling in comparison to the effect this Apollo would produce. Decidedly, he must be kept from the institute if I am accepted; not for my life will I enter it otherwise! There is an atmosphere pervading Lester, to breathe very freely of which would be sure destruction to any mortal daughter. I am so overcome I cannot continue my enlogies on your remarkably splendid board. The name of Wallace has caused such a loco so much alive—now that I pause and herewith vow unto myself to trudge on my weary way rather than imagine the devastating Lester within the walls containing JEMIMA B.

THIS SHOULD BE LOOKED INTO.

THALIA THEATRE,

New York, March 27, 1882.

EDITOR NEW YORK MIRROR:

We have received a number of tickets for the Actors' Fund and have placed them on sale in our box office. We understand that similar tickets have been sent to the other managers, with a like request. It seems to us that there should be some system which would insure beyond question a fair return from each manager of the tickets thus received. As they are all precisely alike it would be an easy matter to replace those sold by those taken in at the door on the day of the performance. As a great many of these tickets will probably be sold by the different employees in the theatres it would be possible for dishonest ones, by collusion with the ticket taker, to practice this fraud.

Charity, above all things, should be conducted on business principles.

DIE DIRECTION DES THALIA THEATERS.

Per Carl Herrmann.

THE WINDSOR AND THE ACTORS' FUND.

WINDSOR THEATRE,

New York, March 27, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR: In consequence of Mr. M. B. Curtis and his company having already given a benefit for the Actors' Relief Fund, there will be no matinee at the Windsor Theatre on Monday, April 3, but it is the intention of the management to give a special performance on some future date, when the entire proceeds will be donated to that purpose.

Respectfully,
FRANK B. MURTHA.

The progress we have thus chronicled is something the profession—which for the first time in the history of the American stage is making general efforts to provide for its destitute and sick—may well contemplate with glowing pride.

A Festive Agent's Work.

Frank L. Gardner, manager of the Legion of Honor company, arrived in the city on Sunday, mortified and chagrined at the reprehensible conduct of his agent, H. E. Parmlee, who, according to Mr. Gardner's statement, verified by members of his company who are also here, has been playing him a series of knavish tricks.

Gardner says that a former agent had booked the company as far as Hornellsville, N. Y., from which point Parmlee superseded him. Arriving at Hornellsville, the company played one night, but Mr. Gardner, not hearing from Parmlee or ascertaining his whereabouts, did not know where he was to go the next night, and it was only by picking up a Binghamton newspaper and seeing a brief note that the company was announced to play there the succeeding evening, did he know in what direction to proceed.

"Arriving at Binghamton," says Mr. Gardner, "I went direct to the hotel, and was informed that Parmlee had been lying around the town in a state of intoxication, and had done nothing towards advertising the company, except displaying a few lithographs. He had three of my bill-trunks filled with expensive paper, which he has taken with him. The landlord told me he had to pay his fare on the cars to get him out of the city and away from his hotel. While in Binghamton he incurred a number of personal debts, giving due bills on me for the amounts, which I had to liquidate, besides giving out over a hundred reserved seats to different parties in the town, which I ignored when presented at the door. However, I played that night, and, strange to say, had \$180 in the house. I telegraphed to several towns, and found that Parmlee had been to one of them, but had left for Albany with my bill-trunks. I have sent a man after him and my property. I think this fellow a fit subject for your newspaper to denounce. He has not only broken into my season, but has cost me a lot of money, and all managers ought to be warned against him. I shall stay here for a couple of weeks."

"H'm!—Did you intend originally to rest during Holy Week?"

"Why, certainly. You cannot be ignorant of my practices in respect to that period. When business is away up I don't take so much account of the Church almanac, but when business is away down I honor all the religious observances."

"Then business isn't exalted with you this season?"

"Not precisely. It's useless to conceal the fact that I've dropped a good deal of money with the Legion of Honor during the two years it has been under my manage-

ment. But I've great faith in the play, and am just as hopeful of its ultimate prosperity to-day as I was when I started out with it. Furthermore, there is a good chance to bring it in to New York for a run, with four months at my disposal. I've been working hard for such an opening, and shan't let this one slip by, you may be sure. Fortune will perch on our banner yet, make no mistake."

"Meantime, what will you do with the festive agent when he's captured?"

Mr. Gardner threw an expressive look into his optics, which signified much more than if he had answered in words.

Monday night Gardner received this dispatch from the detective who was sent out to look up Parmlee and the bill trunks in his possession:

ALBANY, March 28, 1882.

"I've got Parmlee. The trunks cost \$17 to get out, for he had put them up for board, and they wouldn't let me have them till his bill was paid."

Frank Curtis' Star.

Frank Curtis withdrew from the management of Anna Dickinson last week, disposing of his interest to Charles Mendum, his partner.

"Miss Dickinson drew well in the West," said Mr. Curtis, "where her name is strong, and where the curiosity to see her was great. But her strength was of the one-night order as a dramatic attraction. When she came to New York—well, it's needless to recapitulate what happened here."

"Does Miss Dickinson feel discouraged by the result?"

"She's awfully cut up about it, as who wouldn't be? The papers have come down on her like sledge-hammers."

"You will take Joseph Wheelock out next season?"

"Yes, and I have great confidence in the venture. Mr. Wheelock has a wide reputation, having supported the leading stars. I believe he is second to no young actor in the country. We have three new plays, all of them strong, and with such a company as I propose to engage, I look to a most profitable season. It was on the strength of Wheelock's personal success in Portland, as well as my knowledge of his fine talents, that we brought about the arrangement. Now I am busy filing time in the principal towns and cities."

The Rogues Disbanding.

At the latest day before going to press we are in receipt of information from these several sources, showing that retribution and the law is rapidly overtaking the dramatic literary thieves who steal, and the bogus combinations which play the pirated versions of the copyrighted successes of metropolitan managers.

The first contains the pleasing announcement that E. M. Gardner, manager for Frank Mayo, has begun suit against Captain Millett, manager of the Opera House at Austin, Texas, for playing Davy Crockett at his theatre.

The second and last is first and best in importance. It is contained in a dispatch from Marc Klaw, the general agent of the Mallorrs, who has been legally pursuing the rogues at Chicago, and sends as follows:

CHICAGO, March 29, 1882.

EDITOR NEW YORK MIRROR:

H. S. Corby, who was Byers' co-conspirator in pirating Hazel Kirke, has just been held in \$500 bonds. The Grand Jury naturally looked askance when, out of a list of seventy-seven copyrighted plays which I presented to them, aggregating millions in value, they saw that the prosecution represented only one play. Byers, on cross-examination, confessed that he had been in this business over eight years. Our prosecutions have been wholesome, and persistence will wipe out the evil. The Edwin Clifford combination dropped Hazel Kirke from their repertoire as soon as they heard of Byers' arrest. A few managers and authors banded together, begin legal proceedings against performers and hall managers in different District U. S. Courts in the West and Northwest, whose jurisdiction would control about a half dozen principal States, and this would confine pirates to so small a remaining territory that they would soon die of inanition. Anyhow, the M. S. T. proposes to do this, and before it gets through will make some managers pay handsomely for harboring these thieves.

Yours,
MARC KLAU.

Flying the Black Flag.

"We're going to boom her," said Nat Goodwin to one of our reporters Tuesday.

"Boom who?"

"Why, not who but the Black Flag. I'm about the most modest man in the profession, so I won't say all I think about my business tact in securing an interest in this melodrama, but leave you to make your own deductions from the information I shall give you about the play and its prospects."

"Have you decided on the man for the leading part?"

"Well, not definitely. Ned Thorne and I are trying to induce his brother Charles to take it, with prospects of succeeding. I shall play a low comedy Jew, Simon Lazarus. My wife has a character which will stand out—Poor Ned. It's a sort of Poor Joe, but not so horrible. Ned worships the hero of the piece and dies for him. By George! If people wouldn't laugh I'd try to do it myself. Its impossible, because the public are not aware of my powerful emotional powers. Mrs. Weatherly is charmed with her part, and you may rely on it that she'll make the hit of her life in the Black Flag."

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Joseph Murphy in Kerry Gow 23d to a small house. Concert under local management, with Madame Camilla Uro as violin soloist, to immense business. Booked: Baird's Minstrels 29th; Sol Smith Russell in Edgewood Folks April 5; Skiff's Minstrels 6th; Barry and Fay's Muldoon's Picnic company 11th; All the Rage 13th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Ideal Opera company in Bohemian Girl 21st to packed house. Willie Edouin's Sparks 23d to good house. Joseph Murphy 28th. Booked: Harry Miner's combination 29th; Rents Santley company 30th; Genevieve Ward April 3.

TAUNTON.

Music Hall (A. B. White, proprietor): J. C. Clayton's All at Sea combination 22d to a fair house.

WALTHAM.

Music Hall (R. B. Foster, manager): Sol Smith Russell 20th in Edgewood Folks to a delighted audience. Booked: All at Sea 28th; Harrisons in Photos 31st; Boston Ideal Opera company April 1.

MICHIGAN.

Opera House (Chas. Humphrey, manager): Vokes Family 24th to a large house. Coming Little April 4; Hyde and Behman's Specialty company 15th; Kate Claxton 18th.

ALBION.

Albion Opera House (M. C. Moore, manager): Remenyi Concert company 22d to good business.

DETROIT.

Whitney's Grand Opera House: Mr. and Mrs. Chanfrau did a medium business first half of past week. The Knights in Baron Rudolph finished out the week to better houses.

Detroit Opera House: The Kellogg company sung their selections to a good house last Monday. Emma Abbott Opera company gave two performances, viz.: Patience and Martha to immense houses on Tuesday. Baker and Farron began a three nights' engagement Thursday, and played to top-heavy houses in Chas. and Lena.

Park Theatre: The Big Four drew the full capacity of the house all the past week. Langdon and Allison's Acme combination this week.

EAST LANSING.

Academy of Music (S. G. Clay, manager): Baker and Farron in Chas. and Lena 21st to a good house. Kellogg Concert company 23d to a large audience. Little Concert company 23d to a fair but select audience. Main's Opera company 25th. Next week, Sprague's Georgia.

Opera House (Warren Bordwell, manager): At this house a good variety show is given to good houses.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager and lessee): George S. Knight in Baron Rudolph 20th to fair business. Booked: Kellogg Concert company 24th; Main's Opera company 27th, 28th and 29th; Strakosch Italian Opera company (without Gerster) 30th and 31st; John T. Raymond April 1.

Kalamazoo Opera House (Chase and Solomon, managers): Remenyi Concert company 20th to fair business. Billed: La Cardo Gift show 25th, 27th and 28th; Big Four combination 30th; John T. Raymond in Fresh 31st; Kate Claxton April 1.

Item: John V. Redpath (brother of the well-known writer and agitator, James Redpath, has been selected as the manager of the New Academy of Music.

MINNESOTA.

Academy of Music: Vokes Family 16th, 17th and 18th to good business. Fanny Davenport 20th, 21st and 22d to good houses. Booked: Barney McAuley 27th to 29th; Aldrich and Parsloe's My Partner 31st and April 1; Schuyler Colfax 4th.

Pence Opera House: Edwin Clifford's Dramatic company, starring Olive West, the week of 20th to fair business. Snelbaker's Majestics 27th. Booked: McAllister combination 31st and week of April 3; Nick Roberts' H. D. 15th to 18th.

ST. PAUL.

Opera House (Charles Hains, manager): Fanny Davenport in School for Scandal 23d to a crowded house; As You Like It 24th; Camille and London Assurance 25th to crowded houses, standing room only. Booked: My Partner company 28th and 29th; Messenger from Jarvis Section (Barney McAuley) 30th, 31st and April 1.

MISSOURI.

Smith's Opera House (George T. Brown & Co., managers): Booked: Rents Santley Minstrels April 3; Holman Opera company May 3.

St. Joseph. Tootle's Opera House (C. F. Craig, manager): Fred Ward 20th and 21st to only fair business. Annie Pixley 28th. Booked: Tom Keene 29th; Haverly's World company 30th; John McCullough April 10 and 11.

LOUISIANA.

National Hall (James H. Rhea, manager): C. H. Smith's Double U. T. C. company 18th to a good house. Hyde and Behman's Muldoon's Picnic combination 20th to a good house. Mne. Rents's Female Minstrels 25th.

NEBRASKA.

Lincoln. House (Ed. A. Church, manager): Fred Ward and company in tragedies 16th, 17th and 18th and matinee to good business. Knights of Pythias of this city tendered Mr. Ward a numerous signed petition requesting that he change the bill for 17th from Richelieu (for which he was billed) to Damon and Pythias, which he complied with. The Knights turned out in numbers. Milton Nobles in Interviews 20th to full house.

NEVADA.

Carson City. Carson Opera House (John T. Freddy, manager): Strategists 17th to a good house. Items: Leavitt's Gigantean Minstrels booked for 30th.—Strategists, advertised to appear 20th at the Bush Street Theatre, San Francisco, are now bound at Reno.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager and proprietor): Haverly's Strategists 15th and 16th to small houses, caused by the heavy storms. They leave here for San Francisco to fulfil a three weeks' engagement at the Bush Street Theatre. Billed: Leavitt's Gigantean Minstrels 31st and April 1.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Edouin's Sparks combination 21st, for the second time this season. A so-called Fifth Avenue Comedy company 22d and 23d satisfied fair audience, with East Lynne and Two Orphans. Coming: The Harrisons in Photos 29th; Joseph Murphy April 7; Leavitt's Rents-Santley company 10th; Hill's All the Rage 15th; Genevieve Ward 17th; John T. Raymond 21st; Denman Thompson 26th; Lotta May 4.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): Owing to the sudden death of Charles E. Perrine, Ciderella was not produced, the theatre being closed the entire week. This week, Sam Hague's British Minstrels and Rice's Evangeline company.

TRENTON.

Taylor's Opera House (John Taylor, manager): The Jolly Bachelors 20th to fair house; George Holland's Comedy company 21st to fair house; Gilbert Comedy company in Time and the Hour 22d to very light house; The World combination 24th to a fair house; Hague's European Minstrels 25th to a large house. Booked: The Professor April 3; Thatcher's Minstrels 6th; Hyde and Behman's Star Specialty company 10th. Grand Central Garden (John Winter, proprietor): Attraction past week was Boyd and Sarsfeld, Fannie Knight, Frank and Clara Mara. Announced: Cavana and Mack, Maggie Le Clair, Morosco and Gardner.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, managers): Last appearance of Lester Wallace 25th. My Awful Dad and Rosedale was given during the week. Mr. Wallace's engagement has been a series of triumphs before the largest and most cultured audience of the season. Coming: Harris' Mrs. Partington company 27th for three nights and matinee, with Charles Postelle as Mrs. Partington; Gus Williams in Our German Senator for balance of week. Tweddle Hall (Wm. Appleton, Jr., manager): Emerson Concert company 23d to fair house. No dates this week.

Music Hall (George E. Oliver, manager): Closed past week. Emma Abbott Grand Opera company billed for April 3. Levantine's Theatre (F. Levantine, manager): For week of 26th excellent bill offered, including Lizzie Simms, Lester Allen, and others.

BROOKLYN.

Ward's Opera House (Geo. R. Ward, manager): Closed.

BINGHAMPTON.

Academy of Music (A. D. Turner, manager): Kiralfy's combination 20th to very small house. Jolly Bachelors 22d to good house. Legion of Honor 25th to a large audience.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Haverly's Minstrels 18th (their last play of the season) to a small house. Salsbury's Troubadours 20th to a good house. Billed: Charlotte Thompson troupe 29th.

ELMHURST.

Opera House (W. E. Bardwell, manager): Salsbury's Troubadours 21st to fair business; J. A. Stevens' Jolly Bachelors 23d to good business; Haverly's Patience 25th, to good business. Booked: Baker and Farron 30th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Kiralfy Specialty company 21st to poor business. Stevens' Jolly Bachelors company 24th and in Pinafore 25th to fair houses.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): James A. Herne's Hearts of Oak company 22d to fair business; Katherine Rogers in Camille 24th. Coming: The World April 5; George Holland as The Colonel 12th.

KINGSTON.

Music Hall (W. H. Freer, manager): Spaulding's Bell Ringers 20th to a good house. The largest house of the season greeted Charlotte Thompson in Jane Eyre 23d. Miss Thompson will appear here again in May in Camille. George Holland's company played The Colonel 25th to a fair house. Booked: Anthony and Ellis' Uncle Tommors April 10.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Tony Denier's H. D. company 20th to a good house. Patience, by the Gorman Church Choir company 21st to a full house; fine performance. Hi Henry's Minstrels 28th. Coming: Brooks and Dickson's World company 31st.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Hi Henry's Minstrels 31st to good house.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Barry and Fay's company in Muldoon's Picnic 24th to a large audience. Mitchell's Pleasure Party in Our Goblins 28th. Booked: Jay Rial's U. T. C. company April 1; Tony Pastor 10th.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Anthony and Ellis' U. T. C. 20th to a good house. The bloodhounds (?) needed a seven-mule power engine behind them to propel them across the stage. Coming: Mitchell's Pleasure party in Our Goblins 27th.

STRAOUS.

Grand Opera House (P. H. Lehnen, manager): Crossen's Celebrated Case combination 20th and 21st to good business; Gorman's Opera company in Patience 22d to large business. By request this company returned 25th, giving Patience and Pinafore to extra good business. Passing Regiment 23d and 24th to good business.

TROY.

Griswold Opera House (S. M. Hickey,

manager): Alex. Cautman's Dramatic combination 20th to poor business. Charlotte Thompson in Jane Eyre and East Lynne 21st and 22d to fair attendance. Barry and Fay's Comedy company 23d to a large audience, as did also Sol Smith Russell's Edgewood Folks 24th and 25th. Coming: George Holland's Colonel combination 27th, 28th and 29th; Pauline Markham's Sea of Ice company 30th, 31st and April 1; The Harrisons' Mrs. Partington combination 3d, 4th and 5th; Gus Williams 6th, 7th and 8th.

Rand's Opera House (Preston and Powers, manager): Gorman's Church Choir company appeared in Patience and Pinafore 27th and 28th. Booked: Atkinson's Jollities 31st and April 1.

Items: Billy McAllister, the Trojan minstrel, has joined Baird's Minstrels. He will put a company on the road next season.—Emil Winkler has opened the Opera House Cafe. The Mirror can be found on file.—Newspapers in this city report the increasing circulation of THE MIRROR.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Gorman's Boston Church Choir company in Patience 24th to a fine audience. Passing Regiment 25th to a fair house. Billed: Brooks and Dickson's World company 27th, 28th and 29th; Anthony Ellis' U. T. C. company 31st; Baker and Farron in Chas. and Lena April 1.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Dyer, manager): Brooks and Dickson's World 16th to poor house; Frank Mordant 17th in Old Shipmats to poor house; the Mascotte and Patience by Ford's Comic Opera company booked for 22d and 23d.

OHIO.

Bellefontaine. Grand Opera House (Opera House Co., managers): The Wilbur Opera company in the Mascotte 23d to large business. Booked: Henrietta Chanfrau in New East Lynne 29th, Camille 30th.

CANTON.

Opera House (Louis Schaefer, proprietor): Nothing this week. Booked: Julia Hunt in Florine 25th; Stevens' Jolly Bachelors combination 29th; Katherine Rogers in New East Lynne 30th.

CHILLICOTHE.

Masonic Opera House (Phil Klein, manager): Frank Mayo as Davy Crockett for the third time 22d to large audience. Hill's Deacon Crankett is heavily billed for the 27th and from present indications will play to a packed house. Only A Farmer's Daughter April 20.

Items: The Masonic Opera House will be under the management of Klein, Wilson & Co. next season.—The Mirror can always be found at George Manley's news stand, East Main street.

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Robson and Crane presented Our Bachelors and Forbidden Fruit week of 20th to excellent business. Lotta in Bob 27th. Hess' Opera company 3d.

Academy of Music (John A. Ellsler, manager): Julia A. Hunt in Florine last week to good sized audiences. The star is a sprightly little actress of the Maggie Mitchell school, and her play a romantic drama. Hazel Kirke this week. Kiralfy's Black Crook April 3d.

Items: The Opera House was closed Saturday night, as Robson and Crane were obliged to leave on an early train for St. Louis, where they opened Sunday evening.—Charles S. Dickson plays leading business in the Florine combination, and has recently been approached by several prominent managers and stars.—The Hess' Opera company play a week here for the benefit of the Cleveland Press Club.—Robson and Crane will produce their new play, D. A. M., here next season. Alecia Robson shows constant and decided improvement as an actress of light comedy roles.—The rival houses play this week their two trump cards: Lotta and Effie Ellsler.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): When Frank Mayo forsook Davy Crockett for the legitimate, he must have disposed of his hunting suit. He dressed the character here 20th in a Yale shirt and a pair of overalls; business good. The Wilbur Mascotte company 21st and 22d to good houses. John T. Raymond in Fresh and Col. Sellers 24th and 25th to fair business. Booked: Minnie Palmer 30th; the Chanfrau 31st and April 1.

Grand Opera House (Chas. Theodore Morris, manager): Hyde and Behman's Muldoon's Blunders 20th to very light house. Lotta in Bob 25th to a packed house. Tom Thumb company this week.

Item: A young man said to belong to Mayo's company was arrested on the night of the 20th for insulting an officer. At the police station he gave his name as Frank Mayo.—Some of the local papers published the item. Frank was "rather warm" about the matter and published a card and a letter from the Mayor stating that he was not the arrested party.

NEWARK.

Music Hall (Charles Montgomery, manager): Anthony and Ellis' U. T. C. to full house 16th.

Opera House (J. H. Miller, manager): Wilbur Opera company in the Mascotte 20th to good business.

Music Hall (Charles Montgomery, manager): John T. Raymond in Fresh to standing room only.

Wilhelm's Opera House (John Wilhelm, proprietor): Hyde and Behman's Comedy company, No. 1, in Muldoon's Picnic 22d to good house.

Item: J. H. Haverly writes that he goes to Europe and therefore cannot pay any attention to our opera house project now.

Wheeler's Opera House (C. J. Whitney, manager): The Chanfrau in Kit 23d for three nights. East Lynne and Camille to rather light houses were the only attractions the past week. Booked: John T. Raymond 27th and 28th; Corinne 29th to 30th.

Bennett's Opera House (P. R. Bennett, Jr., manager): Frank Mayo in Davy Crockett 24th to good business. Hazel Kirke company, No. 1, comes 29th. Oliver Doud Byron, and Adams' Humpty Dumpty next month.

PENNSYLVANIA.

Altoona. Opera House: Miss Jane Coombs 21st to a very small audience. Billed: Snelbaker's Majestic company on 7th April; Pauline Markham on 13th and 14th April.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Jeannie Winston and the Twelve Jolly Bachelors 20th to a crowded house. Hague's Minstrels gave excellent satisfaction 24th; house large. Deacon Crankett will come April 1.

Item: T. J. West, manager of Hague's Minstrels, informs me they will re-visit America next season. They close their American tour at Troy, N. Y., April 23d, and the company with a few exceptions, will sail for England on the steamer Nevada, of the Guion line, on April 29, and will open in Warren, Eng., May 15, making a short tour through the country, and visit America, opening for their second season in Boston Oct. 2. Mr. Ward, the contra tenor voice, will join the Mastodons.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Katherine Rogers 20th and 21st to fair houses. Anthony-Ellis' U. T. C. 25th to packed house; matinee also largely attended.

Gem Theatre (M. J. Cain, proprietor): Rents-Santley party opened 27th to good business.

CARBONDALE.

White and Parson's Comedy and Specialty company 14th to medium business. Collier's Banker's Daughter 22d played to a fine house. Booked: Moravco's Pantomime and Specialty company.

EASTON.

Opera House (W. M. Shultz, manager): George Holland and company in The Colonel 20th to a very slim audience; U. T. C. drew a tremendous 24th. Booked: One Hundred Wives 28th; Fun in a Photograph Gallery 30th; George Thatcher's Minstrels April 4.

ERIE.

Park Opera House (Wm. J. Sell, manager): Herne's Hearts of Oak 20th and 21st to large business. The Vokes Family 25th (first appearance in many years) to large house. Booked: Jolly Bachelors 27th. Hoey and Hardie's Child of the State 28th.

HARRISBURG.

Opera House (H. J. Steel, manager): Maggie Mitchell 21st to a crowded house. Salsbury's Troubadours 23d. Ada Gray in East Lynne 24th to small business. Anthony-Ellis' U. T. C. 25th to crowded house. Booked: Mitchell's Pleasure Party 30th; Lawrence Barrett April 1.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Maggie Mitchell in The Little Savage 23d to a large audience; Nat Salsbury's Troubadours 24th delighted a good audience with Green Room Fun. Coming: Anthony and Ellis' U. T. C. will show to big business 27th; The Smugglers 28th; Ada Gray in East Lynne 29th; Deacon Crankett 30th; Anna Dickinson April 11; Pierce Jarvis 12th; McGibbeny Family four performances 8th and 10th.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Coming: White and Parson's Comedy company 29th; Collier's Banker's Daughter 31st. Manager Miller telegraphed for date of 29th, but was too late.

MEADVILLE.

Opera House (H. M. Richmond, manager): Anthony and Ellis' Uncle Tom's Cabin Company to crowded house 21st; Stevens' Jolly Bachelors Comic Opera company 28th; Charlotte Thompson in Jane Eyre 31st, benefit of Hope House company No. 2.

NEWCASTLE.

Opera House (R. M. Allen, manager): Katherine Rogers (second appearance here this season) 27th in a double bill—Galatea, the Statue, and Leah, the Jewish Maiden. Prospects of a large house. Billed: Gill's Goblins April 1.

Item: The "big thing" promised by manager Allen was a dizzy performance by Prof. Teel, magician. Frank Weston was the drawing card—the rest was very poor.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Anthony-Ellis' U. T. C. 22d to good house. Katherine Rogers in double bill of Galatea and Leah 25th to fair house. Miss Rogers was recalled three times. She was billed for matinee, but missed connections at Jamestown and could not appear. Booked: Hague's Minstrels April 5.

PITTSBURGH.

Opera House John A. Ellsler, manager): The Coudock Ellsler Hazel Kirke company did a large business last week. Effie Ellsler was cordially received by her numerous friends in this city. J. K. Emmet opens 27th, for week. A matinee will be given on Wednesday afternoon for the benefit of the Actors' Fund by Messrs. Emmet and Ellsler jointly. Lotta comes April 3.

Library Hall (Fred A. Parker, manager): Holst and Lee's Rooms to Rent closed a fair week's business 25th. The house will be given over to benefits for local institutions during the coming week. Charlotte Thompson April 3.

Academy (H. W. Williams, manager): A large week's business was closed 25th. A good company, headed by the veteran J. W. McAndrews, is announced for the coming week.

Harris' Museum (P. Harris, manager): Large business during the past week. A cat show is announced for the coming week, which will be quite a novelty. Cats from all parts of the city and surrounding country have been forwarded for exhibition.

Fifth Avenue Museum (A. C. Hunter, manager): A good week's business closed 26th. Blitz, the magician, and Mons. Farber are the new attractions announced. A cat show will also be given at this house.

Items: W. W. Cole has withdrawn from the circus fight, and has canceled his dates of May 2 and 3.—Dr. James L. Thayer will join the Forepaugh Circus. He leaves for Washington, D. C., in a few days, where he will open with the show.—Edward Holst, of the Rooms to Rent company, will leave for Europe about the middle of May, in order to obtain, and have translated for this country, a melodrama, which is at present being played with much success in Copenhagen, Denmark. The piece is similar in construction to the Two Orphans.—The 1,400th consecutive performance of Hazel Kirke was given in all the lady attendants.—Ida Diehl, daughter of Fred Diehl, of the Big Four Minstrels, was buried in this city last week. She died in Philadelphia, and her remains were brought on here for interment.—The season of the Rooms to Rent company will close in Cincinnati May 15.

PITTSBURGH.

Music Hall (W. D. Evans, manager): Hague's Minstrels 22d to large house; Hazel Kirke by Madison Square company 30th; seats are all taken at this writing.

READING.

Academy of Music (John D. Misher, man-

ager); Reading and Dramatic combination 20th to good house. Booked: Ada Gray in East Lynne 27th; Lawrence Barrett in Merchant of Venice 29th; Deacon Crankett 31st. Grand Opera House (George M. Miller, manager): Philharmonic Society Concert 24th; Salsbury's Troubadours in Green Room Fun 25th to crowded house. Booked: Frank Mordant in Old Shipmates 27th; Willie Edouin in Sparks, or Fun in a Photograph Gallery 29th; Hyde and Behman's combination 30th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Hague's Minstrels 21st to large house. Charlotte Thompson in Jane Eyre matinee and Miss Muffin in evening 25th to good house.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Collier's Banker's Daughter, No. 2, 21st, to large house. Sam Hague's Minstrels 23d, to good business. Coming: Ada Gray, April 1; John Rogers Comedy company 3d.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Maggie Mitchell in a bad play, Little Savage, 22d, to a large audience. Salsbury's Troubadours in Green Room Fun 22d to a good business. Ada Gray in East Lynne 24th to good business.

RHODE ISLAND.

PAWTUCKET. Music Hall (S. F. Fisk, manager): Gus Williams in Our German Senator 23d to moderate business; performance satisfactory. Booked: Sol Smith Russell 28th; Miner-Rooney combination April 13.

PROVIDENCE.

Opera House (George Hackett, manager): Gus Williams and Baird's Minstrels were the attractions last week, both parties doing fair business. The Rents Santley Novelty company, under M. B. Leavitt, appear first three nights this week. Salsbury's Troubadours in Green Room Fun finish the week.

Low's Opera House (William H. Low, manager): The Boston Ideal Opera company 25th; afternoon in Fatinitza to a good house; evening, Bohemian Girl; house completely filled. Nothing booked for this week.

Theatre Comique (Hopkins and Morrow, managers): This week, a double specialty company and Mico Novelty combination are announced.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Baird's Minstrels came 22d to fair business. The company surprised the audience by the perpetration of several new jokes. Booked: Muldoon's Picnic 30th; Harry Miner's combination 31st.

SOUTH CAROLINA.

CHARLESTON. Owens' Academy of Music (J. M. Barron, manager): Ford's Comic Opera company 24th, 25th and matinee to large audiences. Coming: Tourists 31st and April 1; Al

the only good house; McAuley 23d, 24th, 25th and 26th to light business. Tillie Stephany April 7, 8 and 9; Marie Nellini, grand concert 10th; Cartland-Murray combination 13th, 14th, 15th and 16th.

Item: Jacob Litt, treasurer of the Grand, has leased Carney's Opera House, Waukegan, our Western Summer resort for three months from June 1, intending to play the first class attractions out at that season.

CANADA.

BRANTFORD.
Stratford's Opera House (Joseph Stratford, proprietor and manager): Corinne and her Merriemakers in the popular opera, the Mascotte; good entertainment; nice people; standing room only, 20th. Haverly's Patience company 24th. Judging from the sale of reserved seats the house will be filled to its utmost capacity. Booked: Celebrated Case 27th; Herndon Opera House company 31st and April 1.

BROCKVILLE.
Opera House (Geo. T. Fuford, manager): Haverly's Opera company 23d in La Mascotte to light business. Miss Genevieve Ward in Forget-Me-Not to a \$270 house. Booked: Tony Denier April 4. John T. Raymond 13th.

HALIFAX.
Nothing of importance during the past week.

HAMILTON.
Grand Opera House (J. R. Spackman, manager): Herne's Hearts of Oak combination 24th and 25th to large audiences.

LONDON.
Grand Opera House (C. J. Whitney, manager): The Corinne Merriemakers 21st and 22d to fair business. Booked: J. T. Raymond April 7.

OTTAWA.
Grand Opera House (John Ferguson, manager): Haverly's Opera company 20th and 21st and matinee in Patience and The Mascotte to crowded houses. Receipts \$1,200. Genevieve Ward followed 22d and 23d in Forget-Me-Not to large audiences. The Boston Opera company closed the week with two performances and a matinee to fair business.

Item: The Governor General and suite were present the two evenings of Haverly's company and one evening of Genevieve Ward.

ST. CATHARINES.
Academy of Music (A. G. Brown, manager): Herndon's Opera House company 23d, 24th and 25th in Lost and Won, Fanchon, the Cricket, and Kathleen Mayournen to poor houses.

GERMANY.

SAXONY.
DRESDEN. March 10, 1882.
The history of the Court theatres for 1881 has been published. There have been at the two theatres something like four hundred and fifty performances. There were three new operas—Ratcatcher of Hameln, Tinseld, or The Triumph of Germanicus, and The Werewolf, each of which was given six times; three dramas—Denkmal, The Idealist and Gold and Iron; ten comedies—The Secretary, War in Peace, The Physician in Ordinary, The Devil's Son, The Companion, On the Wedding Journey, House Lorel, King Cottillon, Our Wives and Explosive Effect of Nature or Women, and no new tragedies. War in Peace was given nineteen times, Gold and Iron seven, and the others from three to six times.

On January 13 the one hundredth anniversary of the first representation of Schiller's Robbers at Mannheim was celebrated in many German theatres. There the play was given in excellent style and a fine prologue written for the occasion and spoken by Miss Ulrich was warmly applauded.

We have had several times the disagreeable opera of Carmen, with fine music and scenery, and Lily Layman, of Berlin, a great favorite of the Dresden public, in the title role; Julius Caesar well played and translated—the Germans are good translators of Shakespeare, but when they pretend to have improved upon the original one may be pardoned for being sceptical—and a play by a Dresden author (Mr. Stegmann), Julian the Apostate. It has many fine passages, but also several blemishes—for example, the Emperor Constantine consumes too much valuable time in dying, and before he is half through the audience begin to wish him out of his misery. We must follow the actors to Gaul, Rome Persia, etc. There are forty-two characters, and in regard to some of them history has until now remained silent.

A short time ago a special embassy was sent by Queen Victoria to invest King Albert with the Order of the Garter. The ceremonies were of course very impressive.

The opera of The Queen of Sheba was given in honor of the English visitors, with Mr. Bulz as King Solomon, and Miss Malthen as Queen of Sheba. The scenery was gorgeous and the singers at their best.

The Garter King at Arms and other members of the order, with the king, royal family and court, and the aristocracy were present. On the same evening was given at the other court theatre Much Ado About Nothing. There may be a question as to whether the play or opera was more appropriate. Let us be thankful that in our favored country investiture with the garter, or even with a pair of them, is a simple an operation.

But the great success of the new year is the Merry War, a new opera by Strauss, which has been given thirty-seven times at the Residenz and still draws well.

On Tuesday we had Scribe's Mason and Locksmith, and on Wednesday The Postilion of Lonjumeau, in which Anton Erl and Miss Weber were delightful.

During the Summer vacation of six weeks, several important improvements are to be made in the Altstadt building. The parquette is to be enlarged, and a new exit provided.

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Monday, April 3, Mr. and Mrs. W. J. FLORENCE in the TICKET-OF-LEAVE MAN.
Monday, April 5, THE FLORENCE in the MIGHTY DOLLAR.

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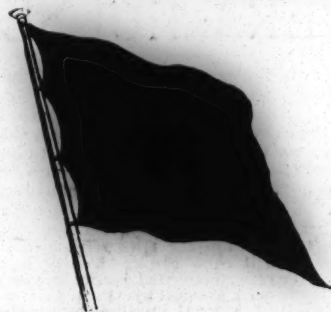
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